

# MAGAZINE <sup>OK</sup> OF ART



THE AMERICAN FEDERATION OF ARTS • WASHINGTON  
FEBRUARY, 1944





## TRAVELING EXHIBITIONS

The Trustees of the American Federation of Arts announce the formation of a Committee on Traveling Exhibitions with the following members:

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The Federation sent out the first traveling exhibition in the United States in 1909, and since that time it has circulated over 1,600 exhibitions with more than 8,000 engagements. The aim of the new Committee will be to continue this essential activity and to make available to Chapters exhibitions of outstanding quality, either those organized by leading museums or assembled by the Federation itself.

The full program for the season of 1944 to 1945 will be announced in the near future.

1909 ★ THIRTY-FIVE YEARS ★ 1944

# THE AMERICAN FEDERATION OF ARTS

National Headquarters, Barr Building

Washington 6, D. C.



# CONTRIBUTORS

EUDORA WELTY, winner of first prize, the O'Henry Memorial Award for 1942 and 1943, is the author of "The Curtain of Green," and "The Robber Bridegroom," Doubleday, 1942, and "The Wide Net," Harcourt, 1943. She lives in Jackson, Mississippi.

EDWARD REARDON, a Catholic priest and a collector of paintings, lives in New London, Connecticut, where a number of Eilshemius paintings were shown recently at the Lyman Allyn Museum.

JOSÉ GOMEZ SICRE, young Cuban art critic, has recently arrived in New York with the exhibition of Cuban painting which will open shortly at the Museum of Modern Art. He expects to study at the Institute of Fine Arts, New York University.

T. H. ROBSJOHN-GIBBINGS is an English designer, who came to America first in 1929 and who is now permanently established in New York. In addition to chairs for mass production in Grand Rapids he designs offices for people like Lily Daché and John Fredericks.

LYOYD GOODRICH, research curator of the Whitney Museum of American Art in New York, is the author of "Thomas Eakins, His Life and Work," published by the Whitney in 1933.

## FORTHCOMING

In an article on Marsden Hartley, DUNCAN PHILLIPS says, "In the last six years of his life he became not only a successful but an important painter."

A. K. COOMARASWAMY writes about the Chinese paintings at Boston "not as a collection of curiosities, but as evidences of a people's inner life."

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# MAGAZINE OF ART

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*This figure of beaten lead was purchased by the Whitney Museum from its 1943 exhibition.*

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JOHN D. MORSE, *Editor*

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Articles in the MAGAZINE OF ART represent many points of view. We do not expect concurrence from every quarter, not even among our contributors; we believe that writers are entitled to express opinions which differ widely. Although we do not assume responsibility for opinions expressed in any signed articles appearing in the MAGAZINE OF ART, we hold that to offer a forum in our pages is the best way to stimulate intelligent discussion and to increase active enjoyment of the arts.—EDITOR.

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JOSÉ DE CREEFT: *Maya*, 1937, black Belgian granite. Collection of the Wichita, Kansas, Art Association. "Material is important to him for its own sake in a very deep sense; fundamentally it directs what he does with it. It has taught him the great craftsmanship which is implicit in his work—it is an inspirer itself, a piece out of the earth, with the whole of life implicit in it, and is earthy shape, grain, color, weight, warmth, and the undefinable qualities, which he by study calls forth and by physical working upon it brings into full spirit and life."



# JOSÉ DE CREEFT

BY EUDORA WELTY

IN ITS WAY it is typical of José de Creeft and his *taille directe* that, when this MAGAZINE asked him to name someone to write an article about him, he named me. I had been invited to do work at Yaddo the same summer he had been, and my designation was "writer." This is outside de Creeft's world—both *words* (except as purely functional or graceful, as in exchange, and then it does not matter from which language any consecutive ones spring up) and words about himself. De Creeft does not talk about himself, or his life—though talking, the pleasure, is a delight to him. He works, and in every way that signifies anything to him, his work is his life. Most biographical facts in this little article come out of "Current Biography" and the notes to exhibitions of his work.

The formalities of life, the conventions of education, were shed from the first by de Creeft. He evidently ran through them like a boy through a shower of rain. It is wholly probable that instinct has always led him surely by the hand, and warned him never to assume such burdens of thought and habit as would only have to be shaken off before he could go freely in his own right way of working. He was born in 1884 of Catalan parents, with some Flemish ancestry, in Guadalajara, Spain, "the Valley of the Stones." (His sculptor friend, Alexander Calder, has suggested that "he must have carved his way out.") He probably first opened his eyes in the outer world upon stones, and perhaps he saw from even a child's glance some spirit in them which he had a desire, that some might call atavistic, to release. He didn't like school. The family was poor. He became an apprentice in a bronze foundry when he was twelve, and by the time he was fourteen, with the family living in Madrid, he had an idea that he would be a sculptor. He lived, almost literally, in the Prado, that being the best teacher available to him then. He was recommended by the Minister of Art and put to apprenticeship under the kind of old, dogmatic, fussy, spiteful teacher who seems destined to confront eager spirits and turn them lightning-like to mischief. Bound to such a one, who forced learning by the copy-this-cast method, he found the random hands and feet of plaster, the shrouded, uncompleted, ridiculous statues, the tipsy scaffoldings fine props for playing impish tricks, and with a final comment of a foot let fall within an inch of the master's bending body from the top of an old statue where he perched, de Creeft departed from formal learning for good.

He met a painter almost right away, set up a studio with him, and when the painter won the Prix de Rome and went off, de Creeft gaily made a date to meet him in Paris in three years, though his pockets were turned-out empty at the time. As a matter of fact the date was kept, for by that time de Creeft was living in a rather famous studio on the Left Bank, the other inhabitants of it being Juan Gris and Picasso. Here he labored in a stoneyard as a craftsman, where he learned a great deal of practical things, and had his first actual art training at the Academie Julien. The World War brought poverty to him, and he made a thin living as a caricaturist and sometimes as a house painter, but once the armistice was signed there was great demand for statues for war memorials. He was given a commission for an 18-foot granite statue of a poilu for Puy-du-Dome. He carved this statue directly, and has never worked in any other way since that day. He knew without question that this direct method was the true way for him.

After living the long-haired years of the twenties in Paris, the dazzling and bedazzled art groups and cliques may have



Sculptor De Creeft in his studio. "It opens off the sidewalk and is about the same size as a country store, and as tightly packed with ungainly and mysterious things piled, crowded, standing, hanging, crated and uncrated."

grown a little too much for de Creeft. At any rate in 1925, he entered, in the newly founded Salon des Tuileries, the life sized *Picador* made of stove-pipe, a wondrous and hilarious compilation, which looked too much like a comment on the rest of the salon to give people comfort. By 1926 he was in Majorca, in a garden, making all the fountains and big and little seasonal and animal statues that came into his head—a famous and rich estate had given him *carte blanche* to decorate the grounds with his work. With the money from this, he sailed for America, with three tons of sculpture on the same boat.

It was in Seattle that he had his first American showing. The director of the Museum there, Richard Fuller, had an Oriental collection, and when he looked at the work of this Spanish sculptor, he saw something in it that held his same admiration. Then, East, the Ferargil Galleries took up de Creeft's work. But illness intervened, caused by the Majorcan stone dust, and it was not until 1936 that he was able to work and exhibit again. This was at the Georgette Passedoit Gallery which since then has given annual exhibitions of his work.

So great is de Creeft's energy and imagination that a year always brings a whole new room-full of work—which would take the ordinary sculptor about a lifetime to bring the hard way out of metal and stone, granting that he could. De Creeft also teaches regularly at the New School for Social Research, and has time to paint an occasional watercolor show. His studio on Greene Street is a work room. It opens off the sidewalk and is about the same size as a country store, and as tightly packed with ungainly and mysterious things piled, crowded, standing, hanging, crated and uncrated. Furthermore, de Creeft likes cats. The studio has been called "cat-haunted."





It has upper quarters with a ladder disappearing upward, for de Creeft lives there.

The simplicity (it is really abstract concentration) with which he sees his work problems, he sees daily life with too. He needs a nail, he has none, so he makes one—it takes time, of course, but this is part of his work, whereas leaving his work for the wild jungles of the dime store is outer distraction and would not occur to him as allowable during the intense concentration and meditation of his labor. Early hard times gave him the knowledge of how to make nearly every small needed thing, which was luck in one way. He never goes far away from his work, for it is his life.

If I were describing de Creeft's appearance, I would think first of all that it is fully eloquent. His face (lined, tanned, with light eyes) in animation is mobile and alight, in repose meditative. His hands look both gentle and strong, above all, vital. Their power seems quite visible. You can imagine them easily in the tirelessness and the delicateness and the energy of his hard work. There is no bluntness in the fingers, no heaviness from the tons of matter that have been held in them. His talk (made up of Spanish, French, and English with onomatopoeic words and some spectacular pauses and frequent delighted laughter) carries a pantomime as agile and explicit and sometimes, for his and your amusement, as exaggerated as an acrobat's or dancer's. Once when I saw Massine (whom in some

JOSÉ DE CREEFT: *Group of Women*, English limestone. Coll. of the Norton Gallery and School of Art, West Palm Beach, Fla. "Its embracing figures makes a cluster of ripe swelling curves . . . as delicious to the sight as a Hindu carving, with a lulling, joyous quality."

JOSÉ DE CREEFT: *Reclining Nude*, 1938, beaten lead.





way, not too literal, he resembles dancing the Gay Peruvian in "*Gaité Parisienne*," his unbounded high spirits reminded me of de Creeft at Yaddo before lunchtime—indeed, de Creeft says his energies are too exuberant in the morning for him to fully control and concentrate his direction of work; he waits until they have been expended somewhat. At Saratoga Springs he would leap on a bicycle of English racer design, and wearing a striped sweatshirt, brief shorts, and a cap on backwards, he would tear off, waving to everybody—actually to spot stones lying on the hillsides that he might dream of some day carrying off. The most wonderful of these stones, he would say regretfully, were parts of gateways, or holding up some house. He coveted them from his bicycle. Materials used by de Creeft have been things found in a field as well as things acquired at great cost and sacrifice. Material is important to him for its own sake in a very deep sense; fundamentally it directs what he does with it. It has taught him the great craftsmanship which is implicit in his work—it is an inspirer itself, a piece out of the earth, with the whole of life implicit in it, and its earthy shape, grain, color, weight, warmth, and the undefinable qualities, which he by study calls forth, and by physical working upon it brings into full spirit and life. He therefore never has seen an uninteresting stone in a field or bit of driftwood on a beach.

In the spontaneity of conversation, the way de Creeft begins some tale and tells it with words agilely plucked from any and all languages, calls it up with his wiry gesture, forms it, as it were, and then with delicacy and humor suddenly abandons it at just a certain moment to let stand before you, a fancy, a creation, you can understand that he is a creator even in his freest moments—that every act, every little joke even (which he seems to be performing under his nickname, Pepe), is a using of the material of the moment and a bringing it to form.

De Creeft is a kind man, he listens to others with the patience of a tried understanding (how often he responds, "*Est possible!*"), and from him—though he can be logically brief and ironical—comes the unmistakable spark that shows real interest in other people and invites their best ideas. He seems seldom surprised; he is the one who surprises others. With artists able to understand talk of work and its meaning, and with pupils learning from him, de Creeft must certainly be at his most eloquent and at his most explicit. I would guess this instruction to sound quite simple, essential, and yet, as always, four-dimensional, with that other, bolstering dimension of expression which is his conception (and certainly the right one) of communication.

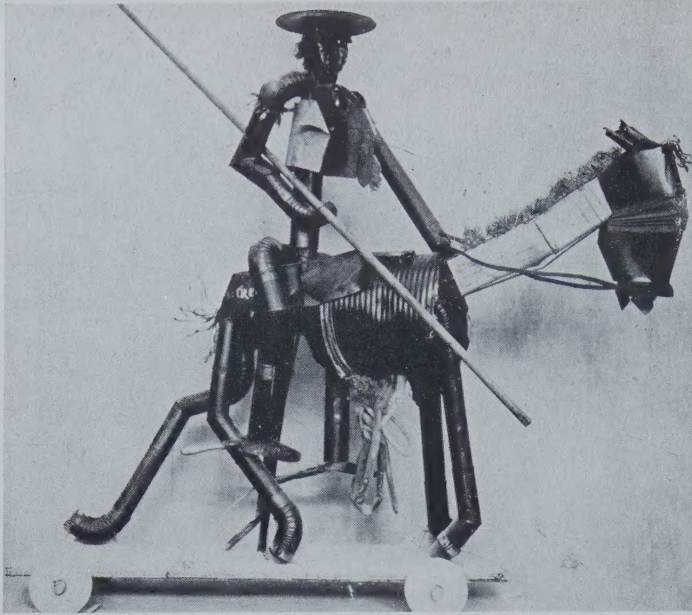
He loves every small life. He would watch the fat Yaddo squirrels with what I can only call a very Spanish amusement, slightly imitative. He was always hoping a telegraph boy would walk in the great hall with some news about the condition of his mother cat, who was expecting kittens in New York. He seemed the kind of man who could feel rather far from daily things and would miss being sure of them, though he had luxurious isolation for his work. He did no sculpturing that summer. He had arthritis somewhat in his hands. Then too, it is possible that he had an apprehension that the appeal of such institutions as Yaddo, however well meant, is to the artist's vanity, and de Creeft had no vanity to receive it. He did some rapid red and yellow watercolors in his studio there, frieze-like, imaginary, bacchanalian-looking figures, though he did not paint much of the dark and parklike landscape around him. Looking at it he nodded, "Is for oils."

He also occupied himself with a whole colony of 2- and 3-inch high clay figures which he brought with him. A marvelous and sympathetic sense of the absurd in man could account for the playful but astonishing and keen distortions in these figures, which are a kind of thinking in clay. A godlike affection as well



DE CREEFT: *Emerveillement*, 1941, serpentine. Metropolitan Museum of Art. "He is not so much imposing a dauntless will on the rock as giving to the rock his creative labor and his imagination, and allowing it to release a form."





DE CREEFT: *Picador*. "A wondrous and hilarious compilation."

JOSÉ DE CREEFT: *The Slave*, 1936, beaten lead.



as a devastating devil-glance has perpetrated these. Caricature can be the sign of the whole of tolerance—and limitless delight in the unending possibilities of form. And the absurd is often the last gate before the most unexplored fields of the imagination—where any undreamed of beauty might be.

The extreme variety of de Creeft's work has never ceased to astonish people. Sometimes colossal and elephantine, it has been called Asiatic. Much of it has a subtle, flowing, smiling energy like the sculpture of India. Again it will have the galloping, mocking quality that comes straight from Spain. *Semite Head* is more like an Assyrian seasonal god. There is one common factor in each piece—something lives. In *Maturity*, English stone turns as ripe as a plum and yet is still stone—a warm life comes out of it. His working on garden images and fountains might be thought symbolic in de Creeft's life—for out of his stone he has always seen and released forces of nature, and jets of living life. He is not so much imposing a dauntless will on the rock as giving to the rock his creative labor and his imagination, and allowing it to release a form. Creation is, in its practising sense, taking one thing and making another thing out of it—which yet shows its origin and gives to that origin greater glory. Its greatest strength would seem to imply the most intimate as well as the most abstract (in that it is humble and the self disappears into work) way of using material—the *taille directe*. By *taille directe*, de Creeft's imagination, abundant and profound, generous, daring, ardent, yet always coherent, above all utilizes the material at his hand. This is almost to say that the material is making the sculpture as he, simultaneously, is learning and working from it. If this is extreme, I believe it could be said that it is not far from de Creeft's belief. His is a noble conception of work which fills the sculptor with dignity, and endlessly leads him to experiment.

Another variety exists in de Creeft's work—variety in mood. *Group of Women*, in English limestone, whose embracing figures make a cluster of ripe swelling curves, is as delicious to the sight as a Hindu carving, with a lulling, joyous quality. And *Cloud*, of similar composition, is complete abstraction. *Seguidillas—Spanish Gypsy Dance* is a sculptural examination of what happens in four beats of gypsy music. De Creeft knows not only the majestic moods of the spirit, exemplified most purely, perhaps, in *Himalya*, but the gentle, passing moods, the humorous, the gay, and the mood of the child. This is because de Creeft knows the timelessness of the most momentary, the most fragile aspects of the human being and the human form, when they are seen in the illumination of the spirit. If only de Creeft would work a playful expression, a *moue*, into pink quartz for eternity, it would be perfect proof of his delight in life itself, his evaluation of its most fleeting moments. All of life has its place in de Creeft's frame of vision—life as of-the-moment, as a smile, yet enduring as stone is. A truth is shown here—that the most intimate, fragile, transitory expression of life is as real and enduring as basic rock—that nothing in life can be lost—the most playful moments, equally with the most serious, endure and have their place.

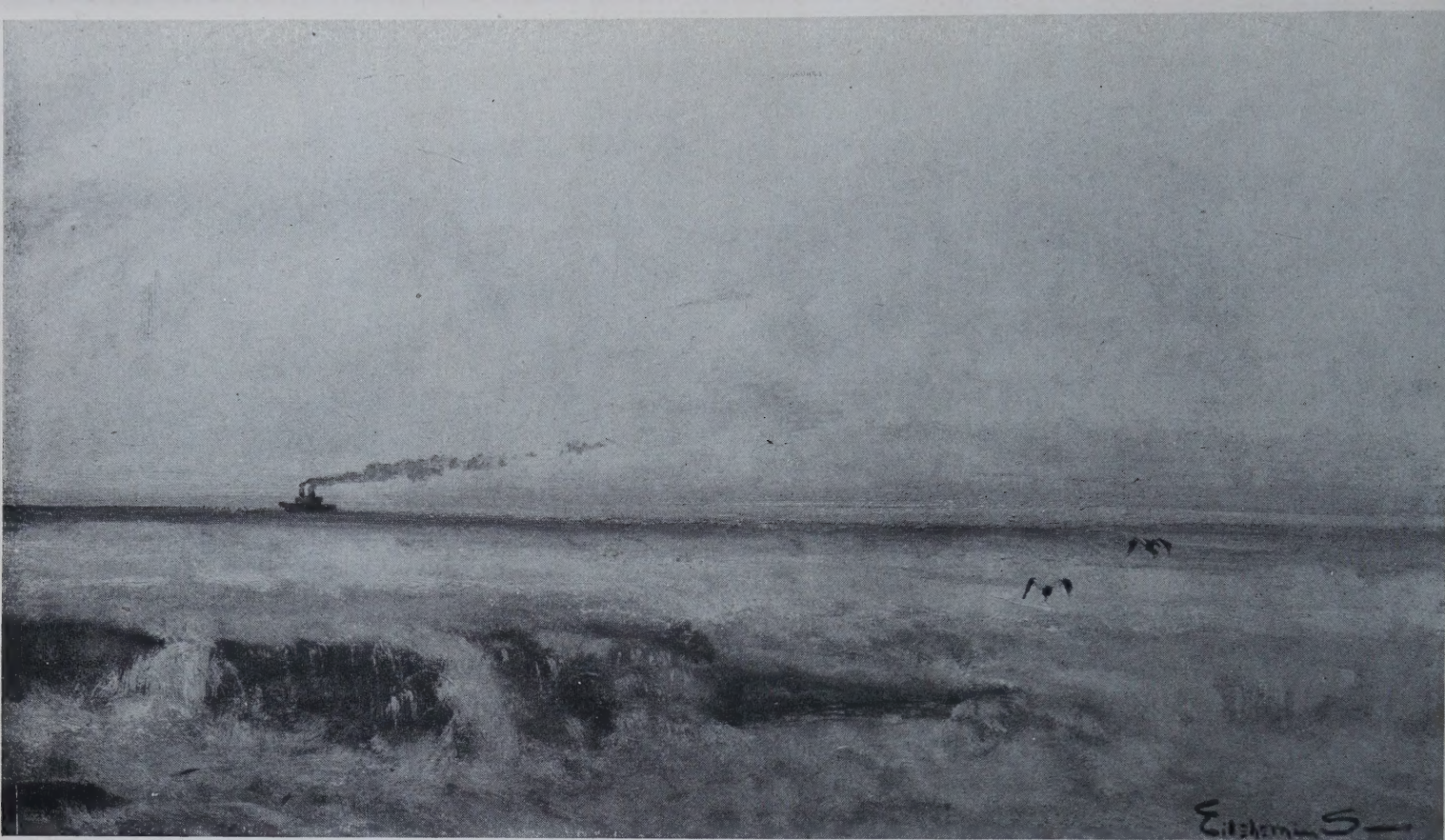
In all truly great works of art we find ourselves looking at many faces upon it; many ideas out of other times and countries crowd upon us, as when we look in the vastest pools, a world of reflections strikes our eyes. This need not be the same as thinking the pool is "influenced" by what is seen in its depths. Mayan and Oriental things are seen in de Creeft's work—in the fruitful curves and fullness and subtlety and twining of forms—likewise an ascetic beauty, a purity and loftiness that speak out of work like *Himalya*. But does it not all spring out of one profundity? Profundity does not know how to be influenced, for in its own being is its own secret of learning. Time alone is its influence.





JOSÉ DE CREEFT: *Cloud*, 1940, green stone. Collection of the Whitney Museum of American Art, New York. "The extreme variety of de Creeft's work has never ceased to astonish people. Sometimes colossal and elephantine, it has been called Asiatic. Much of it has a subtle, flowing, smiling energy like the sculpture of India. Again it will have the galloping, mocking quality that comes straight from Spain. . . . *Cloud* is complete abstraction."





EILSHEMIUS: *Ship Going Out to Sea, 1917, oil. Private collection, Hartford, Connecticut.*

## THE EILSHEMIUS PENDULUM

BY EDWARD J. REARDON

THE EILSHEMIUS pendulum moves less violently. The arc is not so great as that which rocked between the artist's self appraisal and the violent reaction of his critics. There are still hostile judges, but caustic words have given place to watchful waiting and, in some instances, to hedging.

Extreme estimates on one side or the other fall into the same error. Eilshemius the artist was not so great as Eilshemius the critic claimed. He couldn't be! Nor was he so ridiculous as his worst critics claimed. He couldn't be! Both talked of absolutes. He was absolutely the best or absolutely the worst painter of all time. Does it matter which extreme, as an extreme, is further from the truth? Let the pendulum go on swinging while amateurs go on collecting. They are the trial horses of art and seem to have most of the fun. Museums are filled with their amateur selections, posthumously blessed. Perhaps their Eilshemiuses may make the grade.

He has been classed and bracketed by decades, by periods and influences of which he claimed to be a synthesis. He has been fitted into molds, none of which holds him: he was a dreamer who fought, a creator who imitated, a rebel who wanted peace, an isolationist who sought companionship. It was said that no sane art could be produced by so intemperate a boaster, yet the boaster produced the sane and beautiful things that a Victorian dowager might easily enjoy. But "that man" stood between them! He was jealous of his work and demanded acceptance of himself before it. That is the impasse I read into his biography. This impasse led to a new solvent which may well be considered in any breakdown of his total

work and talent. For want of a better word let it be called the competitive element under which many of his later works were produced and may ultimately be classified.

He was not satisfied to paint as Eilshemius; he had to paint better than Corot, Ryder, Renoir and Picasso. In this late period of his productive life, when other motives for painting were lacking, he continued to paint merely to outdo his competitors. There is a bit more of bravado in his signatures, yes and a bit of defiance too. The cornered master would paint his way out of the impasse and divide merited honors with those who were monopolizing the critics' and patrons' attention. Tardy purchasers will benefit by this one-man war which stimulated the artist to multiply his works. He may have thought he was producing Corots or Ryders or Blakelocks, but they were real and true Eilshemiuses. Had he hit the critics' jackpot in earlier phases, this period of competition and greatest variety might never have resulted. Time alone will decide whether these latter paintings are equal in importance to his earlier endeavors, and whether the present rush to exclusively early works is entirely justified. As one who has cherished both, I cannot see Eilshemius truncated by dates. After all he was not making a date-line, but followed the inspiration of the moment. What matters if he did not best Renoir with his colossal figures, or turn out better work in half an hour (as he boasted) than Albert Ryder painted and repainted over a span of years? Though imitative, the finished work is completely Eilshemius. If it was not absolutely varied it was pleasantly variegated, and if we can forget absolutes in study-





EILSHEMIUS: *Landscape*, oil, 49 x 35. Collection of the author, New London, Connecticut.

ing Eilshemius, we will find enough variety to satisfy reasonable demands.

Thus we find thinly painted and heavy impasto landscapes, broom-like strokes and stylus-like graphs, frame-crowding figures and incidental nymphs, open and crowded canvases, temperate and riotous colors, flaming skies, blue waterfalls, gray Barbizons, yellow foot-hills, blue white summer fields, pink skating scenes and brown mysterious caves.

He caught the cool dampness of deep woodland, the dry air of the desert, the sultry vapors of dog days, the smoke-filled air over a brush fire, and the steaming humidity of sun-drenched hills. Whatever subject or inspiration, you have mood and atmosphere which were typically and personally Eilshemius and never could be Corot or Ryder or anyone else.

At the risk of adding new measurements to those already suggested I should say that the atmospheric note is so predominant that this alone signs his pictures. Time of year or time of day is more important (descriptively) than geographical identity. Thus *Summer Day* means more than *Southern Hills*; *Autumn Sky*, *Damp Woods*, *Crisp December*, more naturally describe his pictures than *Alleghany Hills*, *Western Front* or *In the Poconos*. Which is only another way of saying that Eilshemius caught and painted the elements as well as the material objects in the landscape before him.

The connoisseur may discover significant forms, geometric or intellectual patterns and other scaffolds of the artist's work. Possibly he used or was guided by them, but they are not self-

evident to amateurs. Unlike Cézanne, Roualt, Ryder and a host of others, he realized without pre-occupation and without re-touching. His signatures say, "*Quod scripsi, scripsi*" (What I have written, I have written). We may wish that some of his work might have been rewritten or that, like Roualt, his faculties permitted and his conscience demanded that he work over earlier canvases rather than multiply new ones. But comparisons are dangerous and exactions like this are completely arbitrary. I would settle for a rejected Cézanne in which the artist did not completely "realize".

More than any artist I know, Eilshemius painted in a vacuum. Not finding patrons or dealers he lost the reactions necessary to a healthy estimate of his own works. He yelled into an empty barrel and the only echo was "Eilshemius". Lacking a gauge, he considered every work of major or equal importance. Time will do the sifting and will assay the gold. Then only will the pendulum come to a full stop and collectors, who shared the vacuum to some degree, will be able to judge their own possessions by the elementary yardstick of comparison. If they have more of studio sweepings than of museum pieces, at least they know their pictures are indelibly stamped by one of the most interesting artists of our time.

I can understand why collectors did not multiply in bygone days. The "Mahatma" was a hard man to visit. I can understand the necessity of strong and exotic tastes to accept and purchase his monumental figure paintings—but I do not understand why his delicate watercolors and temperate landscapes were not pur-





EILSHEMIUS: *Dock with Figures*, oil, 21 x 14 $\frac{3}{4}$ . " . . . if we can forget absolutes in studying Eilshemius, we will find enough variety to satisfy reasonable demands . . . thinly painted and heavy impasto landscapes, broom-like strokes and stylus-like graphs, frame-crowding figures and incidental nymphs, open and crowded canvases, temperate and riotous colors, flaming skies, blue waterfalls, gray Barbizons, yellow foot-hills, blue white summer fields, pink skating scenes and brown mysterious caves."

chased from the beginning. Perhaps the price tags did not melt so easily in earlier days, or buyers did not persevere. Perhaps too his watercolors stayed in hiding because he did not consider them heroic enough to represent his greatness. For that matter we can well doubt that any large portion of his real work has yet been seen. May the slowing pendulum attract it to the light!

His output is considered fabulous, which I think is another possible exaggeration. He did not sell a painting for nearly 50 years, and when the trek began early buyers had the choice of his lifelong work. The impression was thus created and encouraged by his boasting that his works were unlimited. Of the several thousand paintings (produced during three odd decades of active work), many if not most were cigar box sketches and

sheet music studies (many of them gems). If he painted ten relatively important pictures a year, the task would not have been prodigious, nor would it tax the capacity of an average painter. Neither, one might think, would they glut a hungry market, when the pendulum comes to rest.

I would be presumptuous to offer airtight predictions or appraisals. A catalogue is needed first and the verdict will be more just when all the evidence is presented. In a land that loves superlatives here is a man who claimed to produce the best. Why not charge off his boasts to the soil that bore him and meanwhile enjoy the horizons over which his hand worked while his eyes and imagination were focused on the stars? Or, if one still insists, were fog-bound in the lowlands.





RAPHAEL MORENO: *The Farm*, oil. Moreno is one of those "painters of the people" whose importance we first recognized in the art of the douanier Rousseau. Born in Spain, he has lived in Cuba for 20 years, where he has been a commercial artist decorating café walls among other jobs. Now he devotes himself to easel painting, mostly Cuban landscapes. Coll. Pierre Loeb, Havana.

## MODERN PAINTING IN CUBA

BY JOSÉ GOMEZ SICRE

THOUGH they are generally aware of what is going on in the world of art and have in fact learned much from Paris and Mexico, modern Cuban artists are intent on "cubanizing" their expression: partly through discovering and absorbing the Cuban scene, but even more through the use of color. It is color, rich, warm and vibrant color, that without any conscious intention on the part of the artists, has given modern Cuban painting the character of an independent national school. This independence is something new in Cuban art and has developed gradually among the artists of the modern movement, which is not yet twenty years old.

During the previous centuries, Cuban art had been anything but independent. The Academy of San Alejandro, the only important art school in the whole country, was founded in 1818 as a colonial echo of a Spanish echo of the moribund Academy of Rome. Spanish cultural obscurantism continued to dominate Cuba through the 19th century and even after Cuban political independence was achieved in 1902 the teachers of art remained unprogressive, to put it mildly. Ridden by official politics, the San Alejandro lived on in so musty an atmosphere that even polemics were difficult.

There was, however, one exception among the professors at the San Alejandro. Leopoldo Romañach had studied in Italy during the later 19th century, completely unaware that the impressionists in France were surrendering the vanguard to Cézanne, Seurat, Gauguin and Van Gogh. He was never able to recognize their importance, but he was tolerant enough to let his students bring in reproductions of post-impressionist work for discussion in his classes.

It was during the years 1915 to 1923 that these arguments developed; and the adventurous students who were later to

lead the rebellion in Cuban art were Víctor Manuel, Gattorno, Abela, Ponce de León and Amelia Peláez. One by one, during the early twenties, they left the Academy, most of them to study abroad. When they returned to Havana the time was ripe for the birth of the new movement in painting.

In 1927, two courageous Cuban writers, Jorge Mañach and Juan Marinello, launched the magazine *Revista de Avance* which undertook a critical revaluation of Cuban culture. The *Avance* group greatly influenced artists and the public, and this gave added weight to the one-man shows of Víctor Manuel, and Antonio Gattorno who had come back from Europe with a special admiration for Gauguin. In the same crucial year of 1927 Juan José Sicre, our pioneer modern sculptor, and Carlos Enríquez, who had studied in the United States, also had their first Havana one-man shows. These exhibitions may be said to have launched modern Cuban art.

The story of the Cuban movement since 1927 may best be followed in the work of the individual artists. Of the older painters (though they are not yet fifty) Ponce de León and Amelia Peláez seem the most remarkable. Ponce, a bizarrely eccentric bohemian, paints in a consistent, highly personal and intuitive style, which seems little affected by the art of anyone else. By contrast Amelia Peláez, who spent many years in Paris, brings to her recent Cuban paintings a profound and thoroughly digested knowledge of the art of such diverse masters as Modigliani and Braque.

Somewhat younger and reading from right wing to left are Jorge Arche, the painter of conscientious, neoquattrocento portraits; Carlos Enríquez, whose violent compositions of Cuban horses, bandits and women are drawn with sophisticated elegance; and Picasso's protégé, Wifredo Lam, back from Paris with the master's most recent monsters which he has married to the totemic images of native Afro-Cuban cults.





LOUIS MARTÍNEZ PEDRO: *Fisherman*, pencil, 1942. Although Martínez Pedro is known only for his drawings, he is closely associated with the best younger Cuban painters with whom he often exhibits. In the collection of the Museum of Modern Art, New York City.

A full ten years younger on the average than these three individualists are Portocarrero, Mariano, Bermúdez, Carreño and Felipe Orlando. Some of them studied with Víctor Manuel and most of them have felt the influence of Picasso's draughtsmanship, directly or through the Mexicans. They vary greatly in personality and spirit but, taken together, their work has something of the character and common direction of a school. They have felt Cuban light and air, and they have absorbed elements of the Cuban scene: polychrome rococo ornament and stained glass fanlights of the colonial past, Cuban and Afro-Cuban folk decoration, costumes and fetishes, Cuban fruits, fowl, dances, palms and hurricanes. These they never paint in a literal or documentary spirit but freely, imaginatively, with sumptuous color and plastic exuberance.

In spite of the enthusiasm and the devotion of these artists, young and middle-aged, it cannot be said that their efforts have met with great success in Cuba. Collectors are not numerous and are confined almost entirely to the professional classes—architects, lawyers, physicians, members of the diplomatic corps, and a few well-to-do connoisseurs among the European refugees. But wealthy Cubans as a class ignore the best in modern Cuban painting—with rare exceptions, among them Señora María Luisa Gómez Mena, who founded a year ago the Galería del Prado, which handles the work of the modern men. Fortunately they can also show at the Hispano-Cuban Cultural Institute without academic interference, and several have been given one-man shows at the Lyceum, the leading woman's club of Havana.

Abroad, the recognition of modern Cuban painting is comparatively more advanced. Several painters have shown in Paris, Madrid and Mexico. In New York Peláez, Ponce, Enríquez and Carreño have had one-man shows at dealers' galleries. A number of excellent examples of their and other Cubans' work are in the collections of the Museum of Modern Art and the San Francisco Museum. And now an important show of modern Cuban painting is to open at the Museum of Modern Art, later to be circulated to museums throughout North America.



MARIO CARREÑO: *Cyclone*, 1941, Carreño's travels through Mexico, the United States, and Europe have been a great stimulus to his talent. After his return to Cuba in 1941, he brought his wide knowledge of painting to focus upon the plastic possibilities of his country, its people and landscape. Using new and brighter colors, including duco and other commercial paints, he has recently done a series of large figure compositions to be exhibited shortly in New York. Coll. Museum of Modern Art.



DELIO PONCE DE LEÓN: *Tuberculosis*, oil, 1934. A picturesque and shabby bohemian whose casual naughtiness everyone forgives, Ponce is possibly Cuba's most talented painter. He was born in Camagüey in 1895 and has never left Cuba, though he disappeared mysteriously from Havana for almost ten years, presumably working obscurely as a commercial painter in the provincial towns. After his return to Havana in 1930 he began to develop his highly original and characteristic style in which elongated, slit-eyed figures are submerged in a white, iridescent light. Ponce says he is "interested not in the faces but in the souls, which I live in my own mind until I have painted them." Coll. A. Antonetti. Havana.



AMELIA PELÁEZ: *Fishes*, gouache, 1943. Flat red, yellow, and black. In order to forget the decadent eclecticism of a successful course at the San Alejandro Academy, Amelia Peláez went to Europe. After serious study of the work of Picasso, Gris, and Braque, nature acquired for her a different meaning. She was no longer interested in the forms of objects but in the relationships between forms, their inner structure and harmonies, and in disassociated materials and textures. She came back to Cuba to paint simplified cubist still lifes constructed around a single fruit or a single flower which she used as a theme for plastic symphony. This thematic form remains in the center of the canvas untouched in its own space. These still lifes are among the finest, the most disciplined performances in modern Cuban painting. The figure compositions of Amelia Peláez combine and elaborate undulant forms until it is hard to tell if they are human figures or sections of fruit or corollas of flowers.







CARLOS ENRÍQUEZ: *The Rape of the Mulattas*, 1937, oil. One of the pioneers of the modern movement in Cuba, Enríquez has left far behind him his conventional studies at the Pennsylvania Academy of 20 years ago. Gradually he has replaced the gray tones of his earlier canvases with fresh, soft harmonies of blues, pinks, and violets suggestive of Cuban atmosphere. His pictures, some of them based on folk ballads, often have some strong sexual allusions suggested to the artist by landscapes, animal forms, or anything which his ardent sensibility approaches. This large composition is in the collection of the Ministry of Education, Havana.

F. I. ACEVEDO: *Still Life with a Glass of Wine*, oil. Acevedo works in the naive, popular tradition like Moreno, but he has never been a commercial painter. His canvases are painted in spare time from his business job, time which he uses also for singing in the Catholic churches. The subject of his paintings often embodies memories of Spanish dances and costumes, portrayed in brilliant native colors. He has exhibited in several group shows in Havana.



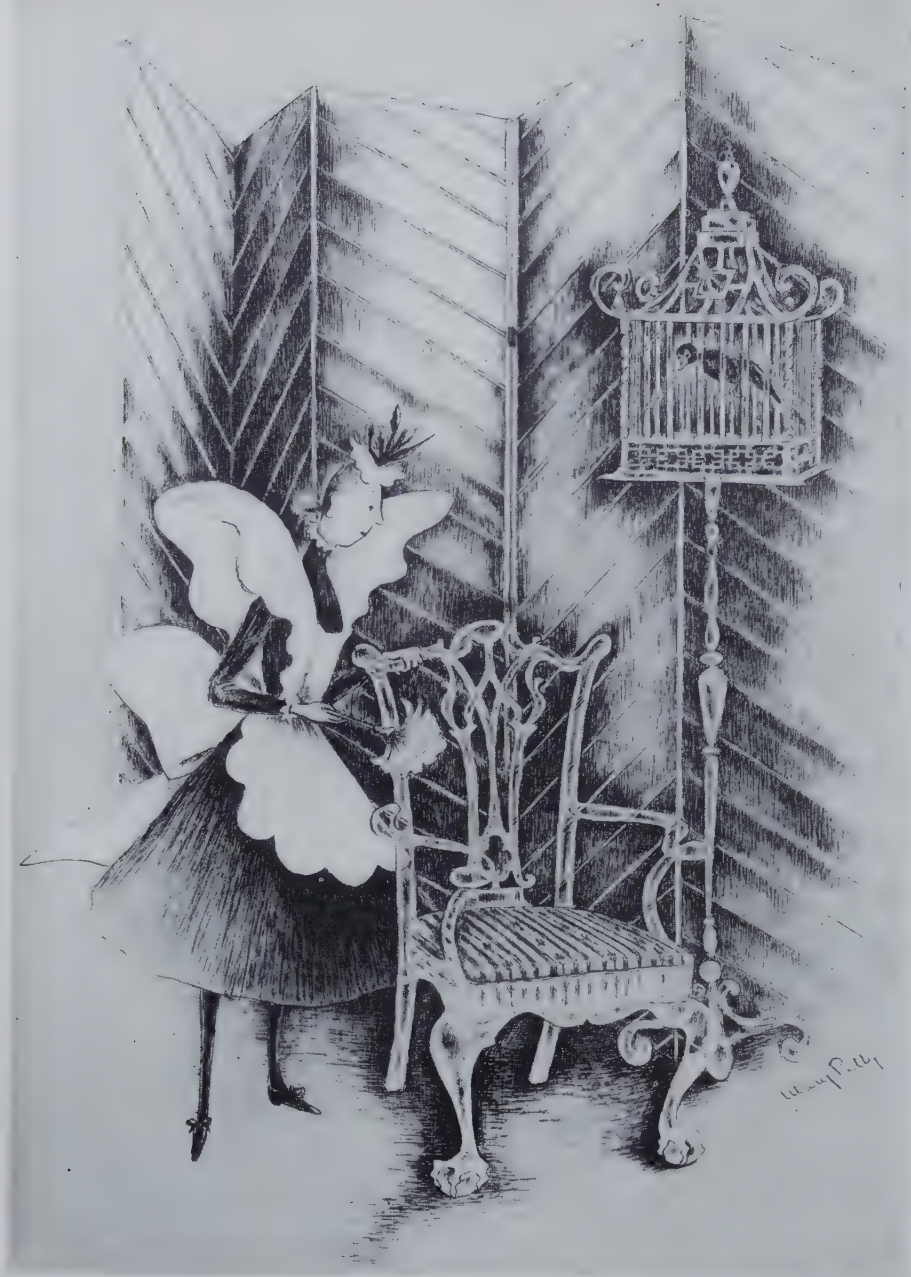


MARIANO: *The Cock*, 1941, oil. Mariano began to paint in Mexico in the studio of Rodríguez Lozano. His first paintings show Lozano's influence in their sober colors and sculptural designs. But Mariano's later paintings done after his return to Cuba suggest an extreme reaction against his teacher's pallid asceticism. *The Cock* belongs to a series of barnyard princes whose robust forms are matched by their color which might seem garish were it not so well controlled. Coll., The Museum of Modern Art, New York City.



CUNDO BERMÚDEZ: *The Barber Shop*, oil, 1942. The only art training Bermúdez has received was in Mexico, where he went in 1938, a year later than Mariano, and where he acquired a feeling for monumental forms painted in an ochre tonality. Later, Cuban light and Cuban everyday life influenced his paintings, and in *The Balcony* (1941, Mus. of Mod. Art) he started a series of color symphonies which have become more and more daring. In *The Barber Shop* his fantasy has altered and reassembled the most disparate objects to enrich the color harmony and rhythm.





MARY PETTY: Illustration for the forthcoming book "Good-Bye, Mr. Chippendale."

# GOOD-BYE, MR. CHIPPENDALE

BY T. H. ROBSJOHN-GIBBINGS

*The following article is adapted from the final chapter of a book soon to be published by Alfred Knopf, with illustrations by Mary Petty. Elsewhere in the book Mr. Gibbings says, "This may be a one-man opinion. Meanwhile, I am going to tell the whole story. Let the chips fall where they may." Chips for Mr. Gibbings may be addressed to our office.—Ed.*

"On you and on your generation will rest the task of righting this frightful wrong, of arresting this stupid waste.

"... when your day comes go forth in good cheer. As a pioneer you will encounter stupidity and mental rubbish blocking and entangling your path. But, push on! For he who has both knowledge and understanding is not only doubly strong in his own day and generation, but will animate posterity."

LOUIS SULLIVAN.

AND NOW it's up to you. The designers of contemporary houses and furniture can't do it all. They supply the professional leadership, but you must at least consider their sug-

gestions. You must open your minds about our houses. You have always been adaptable to changing conditions, and in most cases you are quick to adopt improvements. For instance, with complete willingness—even eagerness—you have allowed contemporary designers to perfect your bathrooms and kitchens, but you have not shown anything like this progressive spirit about the rest of the house.

What do you really *know* about contemporary houses? You may have glanced at a few photographs in the magazines, or caught a glimpse of one or two as you drove past in your car. Perhaps the few examples you have seen have not appealed to you, but is this enough to cause you to close your mind to the whole idea?

Why not give them a chance? Study them—study their appearance, their plan, and the ideal that is behind them. Consciously pick out the ideas that appeal to you. And don't stop with one house. Steep yourself in this whole new concept of living. Study photographs, plans, materials, and the philosophy of the new architecture. Subscribe to such magazines as THE



ARCHITECTURAL FORUM, PENCIL POINTS, THE ARCHITECTURAL RECORD, and the California magazine ARTS & ARCHITECTURE, which make a point of publishing all that is new in the development of houses. If you give the new houses the opportunity to impress themselves on your consciousness as strongly as old houses have during the years of your life, I'll wager that when you build your house after the war, it will evolve as a modern house.

Suppose you never come to the point of building your post-war dream house, wherever you live—a one-room apartment, a six-room cottage, or a twenty-five-room house—the way you furnish your interiors will reflect the knowledge you have received through your study of contemporary architecture. Who doesn't want spaciousness, light, air, cleanliness, and freedom in his surroundings? Contemporary architectural thinking will point the way to this for you.

It will teach you to overcome the fear of empty spaces. All the meaningless prints, reproductions, ornamental mirrors, whatnots, crystal candelabra and wall brackets that used to fill empty spaces will go from the walls. Ornamental draperies, valances and fancy tie-backs will go from the windows. No more oriental rugs, homesick for mosques and bazaars, where their harsh-colored elaboration belongs. You won't even miss them when your eye gets familiar with floors covered in one unbroken restful color running from room to room throughout the house.

Much of your new furniture will be of wood, the color and grain of which are left in their natural state. These new woods keep their clear colors indefinitely, and the transparent lacquers that preserve them require the minimum of labor, and none of the tedious attention enforced by older furniture. You will get a new pleasure from such woods, in contrast to the dark, stained, gloomy woods of antique furniture. In contemporary furniture, the surfaces are plain with none of the elaborately carved leaves, masks, and rocaille, gathering the dust into every crevice, and requiring constant waxing and polishing to take away some of the dead ponderousness that keeps settling over it.

People are gradually losing their taste for massive furniture and masses of it. Rooms are no longer designed in the scale and particularly the height of the 18th century rooms that antique furniture was made for, with the result that often it appears inappropriate in our rooms today. Contemporary furniture is scaled to the correct proportion for the new rooms. This is one of the chief reasons that contemporary furniture is so unobtrusive and so quiet. There is never the feeling that you are in a museum and have been allowed to sit down in one of the exhibition rooms.

And comfort—everyone really wants to be comfortable. Every chair and sofa should feel good to sit in, and this is easily arranged in contemporary interiors, where no concessions have to be made to period chairs and loveseats to keep up the pseudo-old-world atmosphere, and to make a pretty historical picture.

Chairs are now being designed to fit the body, an idea never really attempted before. This, you must agree, is an improvement over antique chairs, particularly antique dining chairs, which invariably are of such back-breaking discomfort that a prolonged meal can become an agonizing endurance test of certain parts of the anatomy.

Dining tables have taken on a new adaptability under the guidance of contemporary designers. They are flexible, expanding to accommodate a dozen people and shrinking to suit two; and doing this easily by means of folding sections or demountable ends, so that it is no longer necessary to assemble the entire household in order to adjust them.



*Chair by Robsjohn-Gibbins to be put into mass production by a Grand Rapids manufacturer after the war. It was designed to sell for less than twenty-five dollars. How much less depends on the quantity produced and on the choice of upholstery.*

Contemporary rooms are equally beautiful by day or night, which cannot be said for the older type of room. These older rooms with dark walls, dark furniture, heavy draperies, and dark paintings are gloomy and stuffy in contrast to the sunlight outside the windows—a feeling that only disappears when it is night outside, and the artificial light makes the rooms more cheerful by contrast. Contemporary rooms are lighter in tone, with the walls and upholstery in bright clear colors. The windows are bigger and not smothered to death with hangings; in fact, very often they have nothing but venetian blinds to control the sunlight which pours into the room, sweeping out the shadows, and blending with the colors in the room as naturally as with the landscape outside.

Contemporary houses are the natural development of architecture to meet the changing forms in our social habits and customs. The forbidding formality in the social behavior of earlier periods was expressed by an equally forbidding formality in the houses and furniture with which these people lived. The active outdoor life and the informality of living and entertaining today require a whole new concept of houses and decoration. Contemporary planning in houses and furniture is the outcome of this.

The new houses and their interiors are the new way of life of a new generation. They live entirely and in complete consciousness of today. They do not look to the past in envy nor to the future in wishful anticipation. They have come to perfect terms with the present. Wouldn't you enjoy the feeling that you are at one with the contemporary life that is the expression of this generation; that your house is tuned in to this moment in time; that you are glad to be living in the twentieth century—rather proud, in fact, to be a part of it?

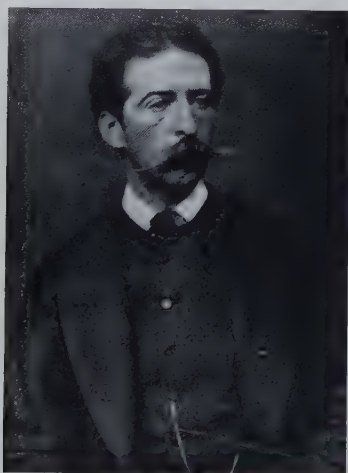




WINSLOW HOMER: *Crossing the Pasture*, about 1872, oil, 38 x 26. Collection of Mr. William T. Hunter, Jr., Stamford, Conn.

## YOUNG WINSLOW HOMER

BY LLOYD GOODRICH



*Winslow Homer photographed in Paris at the age of 31. From the book "Winslow Homer", by Lloyd Goodrich, to be published this spring by Macmillan in two volumes, one a biography and the other a complete catalogue of Homer's paintings. The following article is a condensation of a chapter from the biography, covering the years immediately after the Civil War, when Homer spent winter in New York and summer in the country.*

WE ARE APT to think of Winslow Homer as always the crusty hermit of his later years, living alone on the Maine coast and painting his incomparable epics of the sea. But the young Homer was quite a different person. At thirty he was a good-looking young man, if not conventionally handsome—short, lean, with a poker face and handlebar moustaches; somewhat of a dandy, going in for the loud checks, high collars and bowler hats affected by the beaux of the day. He had many friends and enjoyed society, though neither then nor later was he a conversationalist. "He was a quiet little fellow," said a

young lady who knew him well at this time, "but he liked to be in the thick of things." Another close friend said: "He had the usual number of love affairs when he was a young man." His early work gives ample evidence of his admiration for feminine beauty and his eye for fashion.

Homer was a naturalist; he painted what he saw. At a time when other Americans were seeking picturesque foreign lands or spectacular native scenery, or ransacking history and literature for themes, he pictured the everyday life of America. Nowadays this contemporaneity is taken for granted, but in the 1860's it was unorthodox, as Manet and Degas were discovering in France. But though he lived in New York over twenty years, he remained a country-minded artist. He never painted a New York scene. In this he was scarcely alone. The city was not to become a common theme for American painters until the turn of the century. To picture the New York of Boss Tweed's day required the pencil of a satirist, and there was no trace of satire in Homer. New York was his winter home, but his subjects came from the summer months he spent in the country. He was a born wanderer and his summer travels took him over New England, up the Hudson and into Pennsylvania and Virginia; sometimes to the fashionable resorts, but more often into the deep country.

In many works he pictured the world of summer resorts, with women playing the leading roles. In this age of increasing physical freedom, these women were no languishing Victorian females but young Amazons, riding, playing croquet, picnic-





WINSLOW HOMER: *Breezing Up*, 1876, oil, 38 x 24. Recently acquired by the National Gallery of Art, Washington, D. C.

ing, going on straw rides—activities ladylike by our standards, but the most strenuous allowed the sex in those days. On the croquet lawn the young ladies in bright contrasting hoopskirts stand out against green grass and foliage like gay-plumaged birds. They ride up the new Mount Washington carriage road in sun bonnets and billowy white skirts. At Long Branch, summer residence of President Grant, they gather on the beach, the sea breeze raising havoc with their flounced skirts and parasols; or in their voluminous bathing suits they emerge sodden and dripping from the water. Bathing in those days was still a little risqué; one critic felt that *High Tide* was “perhaps not quite refined.”

His women were invariably young and attractive, but he never idealized them as most of his contemporaries did. They were neither icy goddesses nor ethereal visions, but human beings, with the air of mingled innocence and independence that marked the American girl of the period. Whatever sentiment his art contained was extremely reserved. For all his preoccupation with women, a certain detachment was apparent; he pictured them as supremely decorative creatures rather than as strongly individualized persons. With his keen eye for fashion he delighted in the hoopskirts, flounces, puffed sleeves, turbans, flying ribbons and all the feminine absurdities of that unstreamlined day. Where less realistic painters toned down these extremes of fashion, he exploited their decorative possibilities to the full. As the *NATION* said when his croquet scenes were first shown: “These pictures ought to be taken care of, that our descendants may see how the incredible female dress of the present day actually did look, when worn by active young women.”

Thus Homer was one of the first to paint the American girl, since so favorite a subject of our artists and writers. She has seldom had a more sympathetic and at the same time more honest interpreter. The works in which she figured, with their engaging mixture of naïveté and instinctive elegance, are the

most delightful records of our fashionable country life of the period.

More often he pictured a simpler kind of rural life: a haymaker in a sunlit meadow, pausing in the noon heat; a farmer's wife at a kitchen door blowing the dinner horn; a winter morning after a blizzard, boys digging a path through shoulder-high snow—prosaic scenes from everyday farm life, with no trace of the idealization of everything rural common among genre painters of the time. But the accent was on the pleasant side of things. There was no emphasis on the unending toil, the bent back, the mortgage, the abandoned farm, the forlorn old age, as later in the stories of Mary Wilkins Freeman. Homer was painting old-fashioned New England farm life in its golden day, and showing its cheer, sturdy independence and simple enjoyments, not its elements of decay. Mingled with his honest naturalism was a strain of idyllicism, a deep-seated love of the life of the earth.

Children played a leading part in these scenes, busy with all the activities of country childhood. The sentimentality with which most artists of the time pictured children was refreshingly absent. Homer's boys were no little angels but healthy children full of energy and adventurousness. He never condescended to them. He himself had carried into manhood the tastes of his own country boyhood. There was no sickly nostalgia in this; he was not mourning his lost childhood but picturing with gusto the things that make childhood memorable—the child's love of nature, his joy in freedom and adventure. It was life as a boy saw and felt it, pictured with a man's grasp of actuality. The world had an early-morning freshness; work was play, a day's fishing a delight, being snowbound pure joy. Not that these feelings were openly expressed, for his method remained objective. But this very matter-of-factness, this concern with things rather than with emotions, kept him close to the boy's viewpoint. Rarely has such sympathy with childhood been united with such utter unsentimentality. Yet with all their





homely naturalism these works were deeply lyrical. They expressed the grave poetry of childhood with a tenderness all the more moving for being so deeply concealed.

This self-identification with childhood could also be found in much American literature of the time. As the Gilded Age expanded, our writers were turning back to the simpler world of their youth and re-creating it with an understanding they seldom brought to contemporary life. "Little Women," appearing in 1868, ushered in a series of remarkable books about children: "Tom Sawyer" and "Huckleberry Finn," Aldrich's "Story of a Bad Boy," Warner's "Being a Boy." Passages in them read like Homer's paintings put into words. There was no exact literary equivalent for his art, but it lay somewhere between the humorous idyllicism of Aldrich and Warner and the unvarnished realism of Mark Twain.

Homer's art, growing out of illustration, was a story-telling one. But it was not literary like the vast mass of genre pictures that filled the Salons and Academies of that day. It did not borrow themes from novels or history, nor tell sentimental anecdotes, nor moralize. It did not depend for its meaning on something outside the picture, but expressed itself in purely pictorial terms. Nature, physical action, the spectacle of the contemporary world were what attracted him, and ideas or moral values played little part in his work. Almost always there was an undertone of humor—an innocent humor without satire or malice, seldom the humor of character and never that of sex. In general this early work showed a singularly normal mind. The subjects were drawn from real life and painted

WINSLOW HOMER: *The Nurse*, 1867, oil, 11 x 19. Collection of Mrs. Hubert Shattuck Howe, New York.

WINSLOW HOMER: *The Country School*, 1871, oil, 38 x 21. Collection of Mr. James W. Fosburgh, New York.





naturalistically, but it was the pleasant not the tragic side of life that he chose to paint. A quiet optimism, typically American, pervaded his outlook. In all of this he revealed himself as not a drastic realist of the Eakins type but a poetic naturalist of a characteristically New England kind.

From the beginning Homer's work was based on direct study of nature more than on anything he had learned from other art. Close observation of outdoor light and color showed in his very first pictures, which were obviously done either outdoors or from studies made outdoors. This was before impressionism, and the Hudson River school and the German-trained figure painters were working in the old-fashioned tight, unatmospheric style, with emphasis on local color, studio light, rounded halftones and brown shadows. But Homer disregarded these formulas and painted what he saw outdoors—direct sunlight falling full on objects, modifying local colors, merging details into large masses of light and shade. The older men were painting by tradition; he was painting by eye. To him light and its effect on objects were almost as important as objects themselves. I say almost, for Homer would never have accepted Manet's dictum, "The most important person in any picture is the light." For him the object and its physical existence remained paramount. But compared with his elders his preoccupation with light was revolutionary.

His color was also untraditional in this dark brown era. Without any recipes for outdoor color he put down his visual sensations of it, and the results were fresher and more alive than almost any other American's of the time, though naturally still subdued compared to the brilliancy that impressionism was soon to display.

As might be expected from his early experience as an illustrator, his style was based on draftsmanship. Outlines were sharp; unsoftened by atmosphere, forms stood out in uncompromising clarity, sometimes with metallic hardness. Later he was to grow more conscious of atmosphere, but he always



CLAUDE MONET: *Women Gathering Flowers*, 1867, oil. Luxembourg, Paris. Homer's "early work showed many curious parallels to the early work of the French impressionists, especially Claude Monet."

WINSLOW HOMER: *Croquet Scene*, 1866, oil, 26 x 16. Art Institute of Chicago.





retained a draftsman's precision. His brushwork was that of one who drew with the brush. When he had said what he wanted to, he stopped. There was none of the "finish" that endeared his elders to the American public. His technique was as direct as everything else about him. Never having received more than the most elementary instruction in oil, he worked out his own methods. The older artists were still following the old masters' tradition, though in a debased form. Homer disregarded these inherited methods and painted directly in opaque pigment without a trace of glazing. It was a limited technique, without subtlety, without veils, without depth or mystery. But such a jettison of the past is sometimes necessary when something new is to be said. In compensation he had gained a freshness and vigor new in our art.

A large simplicity marked his style from the first. Things were seen in masses, without unnecessary details. Lights and shadows were similarly massed, almost without halftones. This bigness of style had appeared in his earliest work and was to continue throughout his life; it was a central trait in his artistic character, setting him apart from the niggling meticulousness of his predecessors.

An instinctive decorative sense was apparent. Consciously or unconsciously he realized that lines, shapes and colors have value not only as means of representation but for their intrinsic sensuous qualities. No matter how naturalistic, his paintings always showed some feeling for flat pattern. There was no derivative stylization in this; it did not involve any marked distortion of naturalistic vision. It was a quality that appeared in little other American painting of the time, though curiously suggestive of the French impressionists and the Japanese print-makers. This gift was rather for flat pattern than for design of round forms in deep space. In this respect his early work lacked the depth of Eakins' similar genre subjects, which were based on a profounder comprehension of form, within the naturalistic limits common to both men. Homer's form did not have the full measure of substance and inner life that Eakins' did. Its movement was pictorial rather than plastic, achieving at best the quaintly arrested motion of *Snap-the-Whip*. Lacking Eakins' austere absorption in the fundamentals of natural form, Homer's interests were wider but less profound—in the large impression, in action, in light and color and appearances, in decorative values.

We know almost nothing about Homer's artistic tastes. A man of few words, he talked little about art, his own or anyone's else. His few recorded utterances on art are singularly unilluminating; mostly he spoke about his subjects or purely naturalistic problems. His letters, aside from business-like references to his own pictures, contain hardly a word about art. His youthful remark, "If a man wants to be an artist, he should never look at pictures," can be put down to the bumptiousness of youth, but it did represent something of his attitude all his life. Almost everyone who knew him well stressed his imperviousness to outside influences; as one of them said: "The difficulty he has shown in taking impressions of foreign art is almost ludicrous." From John La Farge's scattered reminiscences of their youthful friendship one gathers that they shared an admiration for the Barbizon school; but that is about all we know.

Turning to Homer's work itself, its outstanding characteristic from the first was an unusually direct relation to nature, and it is difficult to trace the influence of any particular artists. Belonging in the general line of American genre that had started with Mount, it had many similarities to the early work of Homer's friends Eastman Johnson and J. G. Brown, but this was matter of parallel growth more than influence. In a general way it was related to the Barbizon school. Like them

he turned his back on the grand style and went direct to nature and everyday life. But there were essential differences. The Frenchmen had a background of classicism or romanticism that permeated their naturalism, even when like Courbet they reacted most violently against it; whereas Homer's naturalism was simple and pure. Corot's classicism, Millet's religiousness, the romantic survivals in Courbet, were foreign to Homer, just as his Yankee humor and reportorial sense were alien to the Barbizon spirit. To the more purely naturalistic of the school, Rousseau, Daubigny, Troyon and Corot in his realistic moods, his affinities were closer. But the likenesses were of the most generalized kind. Certainly there was nothing like the impress of Millet on Hunt, Courbet on Whistler, Delacroix on La Farge, or Corot on Inness—direct, unmistakable influences, confirmed by what we know of the artists' lives.

Naturally, influences played their part in Homer's style, for no artist however self-sufficient is immune to them. Our vision of reality is always conditioned by the way that art, especially that of our own time, has taught us to see. How much this affects an artist depends on the individual. With Homer independence was far more marked than impressionability. Not that this was altogether a virtue; in some ways it was a distinct limitation. Had he been more sophisticated he might have avoided the errors of untutored naturalism.

Rather than a follower of the Barbizon school, Homer can be considered our pioneer impressionist, using that word in its broadest sense, to cover those artists who in the 1860's broke away from traditional subjects and painted the life around them, relying on their own eyes rather than on accepted ways of seeing, and concentrating on the color and light of outdoors. His early work showed many curious parallels to the early work of the French impressionists, especially Claude Monet, and to their precursor, Eugène Boudin. Similar were the amoral naturalism, the preference for the gay and pleasant, the interest in sunlight and outdoor color, the feeling for pattern, the summary handling, the opaque technique, and even minor mannerisms. Naturally there were many differences. The impressionists were sophisticated artists, heirs to a long tradition, even though they chose to break with it; in comparison Homer seems homespun. But still he was a representative, if a provincial one, of the same movement.

None of these parallels could have been the result of influence, for they showed in his work from the first, before he had been abroad, and indeed before impressionism had been born, even in France. Even when he went to France in 1866 and 1867, the movement had barely started; except for Manet, Pissarro and Degas, who were still painting in a more or less traditional style, the impressionists were still a group of obscure young eccentrics just out of art school, and it is extremely unlikely that he could have seen their work. His impressionism was an independent manifestation of a new viewpoint that was appearing everywhere—in Italy, for example, with Giovanni Fattori. Not until twenty years later was the French movement to reach America in the work of Robinson, Twachtman, Weir and Hassam.

In Homer's early work there was much that was crude and awkward. He had no long tradition on which to draw; he was painting virgin subjects in a style he had created for himself. But his work had a quality as engaging as it was rare in modern art—an innocent eye. Here was no stale borrowed manner, but an eye that saw nature as if it had never been painted before, as freshly as a primitive. This gave his early pictures a special flavor unlike that of any painter of the period. In time this youthful naïveté was to disappear, but he always retained the primal freshness of vision that marks the genuinely original artist.





WINSLOW HOMER: *Bridle Path, White Mountains*, 1868, oil, 38 x 24. Whitney Museum of American Art, New York.

WINSLOW HOMER: *Long Branch*, 1869, oil, 22 x 16. Museum of Fine Arts, Boston.







Map of Benevento, Italy, showing the location of its artistic and historic monuments. Similar maps of towns, cities, and provinces of all occupied Europe are being prepared by the Commission for AMG (Allied Military Government) officers and for the Army Air Force as an aid in preserving and protecting these monuments. In the key for the map, the monuments are classified into 1) churches, 2) palaces and houses, 3) monuments, civic buildings, commemorative monuments, etc., and 4) cultural institutions (museums, libraries and scientific collections). Relative importance is indicated by stars.

KEY FOR THE BENEVENTO MAP			
Churches		Monuments	
1C-7	Madonna delle Grazie, 19th century; venerated wooden statue of S. Maria delle Grazie.	1C-11	I Santi Quaranta, probably remains of Roman emporium or market.
3C-9	*Cattedrale (S. Fotino) and Campanile, erected 7th century, reconstructed 11th and 12th centuries. Bronze doors; pulpits; Biblioteca Capitolare with 40 mss. (9th-13th centuries); Tesoro with ecclesiastical objects.	1D-14	*Ponte Lebroso, pre-Roman and Roman.
4B-3	**Sofia and Cloister, 732-774, reconstructed after 1688; 13th century portal; 12th century cloister.	2C-8	Statue of bull Apis, Roman or Egyptian granite statue.
Palaces		3C-12	*Teatro Romano, 1st century.
3B-4	Palazzo Municipale, recently restored. Roman bas-relief.	3C-13	Arco del Sacramento, sculptured Roman arch.
5B-6	*Castello, 1321. Museo Provinciale with Roman and medieval antiquities and sculpture.	4B-1	***Arco di Traiano, 114 A. D., with reliefs.
		4/5B-2	Roman and Lombard walls.
		Cultural Institutions	
		5B-5	Archivio Storico Provinciale.
		3C-10	Biblioteca Arcivescovile, 25,000 volumes.

# PROTECTING EUROPE'S CULTURAL MONUMENTS

*For this description of the work of the American Commission for the Protection and Salvage of Artistic and Historic Monuments in Europe, and for the illustrations, we are indebted to the Committee of the American Council of Learned Societies on Protection of Cultural Treasures in War Areas.—Ed.*

THE DESTRUCTION resulting from German plans for world conquest, and from the war they have brought about, is without parallel in history. No one knows the present extent of that destruction, and it will surely be years before the entire story is told, if indeed it ever can be fully revealed. Certain acts are well-known—the wanton burning of the Naples Library; the systematic looting of the Polish archives, libraries

and museums; the levelling of Kiev; the recently reported destruction of the monastic churches of Meteora, Greece. There are other accounts, stories and rumors without number appearing daily in our newspapers, in other publications and over the radio, many bearing evidence of probability of systematic looting, confiscations, forced sales, and collection in Nazi hands of the treasures of invaded countries.

There is good evidence that the Germans thoroughly explored and inventoried the cultural as well as the economic resources of all countries to be occupied. This was often undertaken by the familiar German "tourist"; and it is openly asserted that archaeologists and other trained experts accompany the invading Nazi armies in order to select the most important paint-



ings, sculpture, manuscripts and other objects and documents to be "protected." It is more than likely that protection has been actually achieved in a number of instances. For example, the German removal from the abbey of Montecassino of 213 cases stored there by the authorities of the Naples Museum and of the Naples Royal Library unquestionably has saved these treasures from the havoc of front-line fighting. If it is true, that the majority of these cases have been stored in the Vatican and the Castello Sant'Angelo in Rome, then the Germans have taken steps to preserve these irreplaceable objects for posterity.

To Nazi ingenuity, however, must be credited the assertion that the Ghent Altarpiece appeared in much more suitable and congenial surroundings in the Kaiser Friedrich Museum than it did in St. Bavon. The Belgians, with the cooperation of the French, had tried to protect this great painting by storing it with other masterpieces from Belgian collections in the Chateau of Pau. From there it was taken to be presented to Goering as a "gift." We can only hope that Goering has protected it, possibly by removing it to one of his private estates.

Perhaps it is small consolation that the Bayeux tapestry, removed from France at the instigation of Heinrich Himmler, will necessarily remind the Nazis of a more successful conqueror of England. The announcement that the tapestry was being properly studied for the "first" time by a group of German experts may indicate that the Nazis were anxious to discover the exact nature of the Norman "secret weapon."

Less obviously stolen are the paintings and objects from private collections which now grace those of the Nazi leaders and the German museums. For example, the Vermeer *Portrait of a Man Reading*, formerly in a private Dutch collection, has been given to the Vienna Museum by Seyss-Inquart; several hundred other Dutch masterpieces now hang in the Museum of Linz, established by Hitler in memory of his mother, and designed to house the greatest collection of European art ever assembled in one place. More difficult to verify is the means by which the *Painting Monkey* by Chardin, until recently in a private collection in Paris, found its way into the Art Historical Museum of Vienna. This acquisition will very probably be recorded by the Museum as a "legitimate" purchase.

We of the United States and Great Britain had never laid plans for combatting this systematic seizure, and were unprepared in any formal way to act in preventing or repairing losses. Consequently, the appointment in August, 1943, at the suggestion of the President, of the American Commission for the Protection and Salvage of Artistic Monuments in Europe, under the auspices of the State Department, was an action whose importance is attested by the immediate Nazi reaction. German accusations of looting by American troops in Italy and of the shipping of "art treasures" from such places as Herculaneum to America appeared at once.

But perhaps unknown to the Germans, the problems presented by their systematic looting of Europe's public and private art collections had already been widely recognized in America. In January, 1943, the American Council of Learned Societies provided for the formation of a Committee on Protection of Cultural Treasures in War Areas. Its first full meeting was held in June, 1943, and active work began early in July. During the spring of 1943, a sub-committee of the American Defense-Harvard Group was already functioning in the preparation for Army use of lists of monuments and cultural repositories in the war areas. Several national and civic institutions are actively collaborating in the endeavor; these include the Library of Congress, the National Archives, the Smithsonian Institution, the Frick Art Reference Library and the Metropolitan Museum of Art. Furthermore, a large group of American and foreign scholars have continuously volun-



*"Shovel into the building", is the order of AMG officers to workmen clearing away debris, thus preserving architectural and sculptural fragments which might make possible the restoration of such buildings as the Benevento Cathedral seen at the left of this photograph (3C-9 on the map). Signal Corps Photo.*

*Safeguarding important monuments in Europe against war damage was in some instances undertaken before the war. Thus the famous Roman triumphal arch at Benevento (4B-1 on the map) has been well protected throughout the bombardment by scaffolding and sandbags prudently erected by the Italians. A bomb has here destroyed part of the scaffolding, but the arch is intact. Signal Corps Photo.*







Details of the Bayeux Tapestry, popularly supposed to have been woven in the 11th century by Queen Matilda, wife of William the Conqueror, and removed from Bayeux in 1940 by Himmler's orders. On a white band over 70 yards long is embroidered in color the full story of the Norman Conquest of England. Shown here are scenes from the preparation, the channel crossing, the battle, and the death of Harold. German scholars state that for the "first" time it is being studied, that really it is:

"A sort of German royal saga, concretely symbolized. Two characteristic German traits are forcefully expressed in the scenes woven in the central portion: the joy of fighting, the love of war and the chivalric respect of the enemy. The animals woven in the borders have their origin, for the most part, in German mythology . . . William the Conqueror's expedition against King Harold does not resemble the habitual Viking raid. It was a war undertaken to chastize a felonious cousin who had usurped the English throne, after having renounced this throne by a solemn vow."

teered their services. The final results of this research are made available to the War Department and other governmental agencies through the Commission, whose headquarters are in the National Gallery in Washington.

The stated objectives of the Commission are as follows:

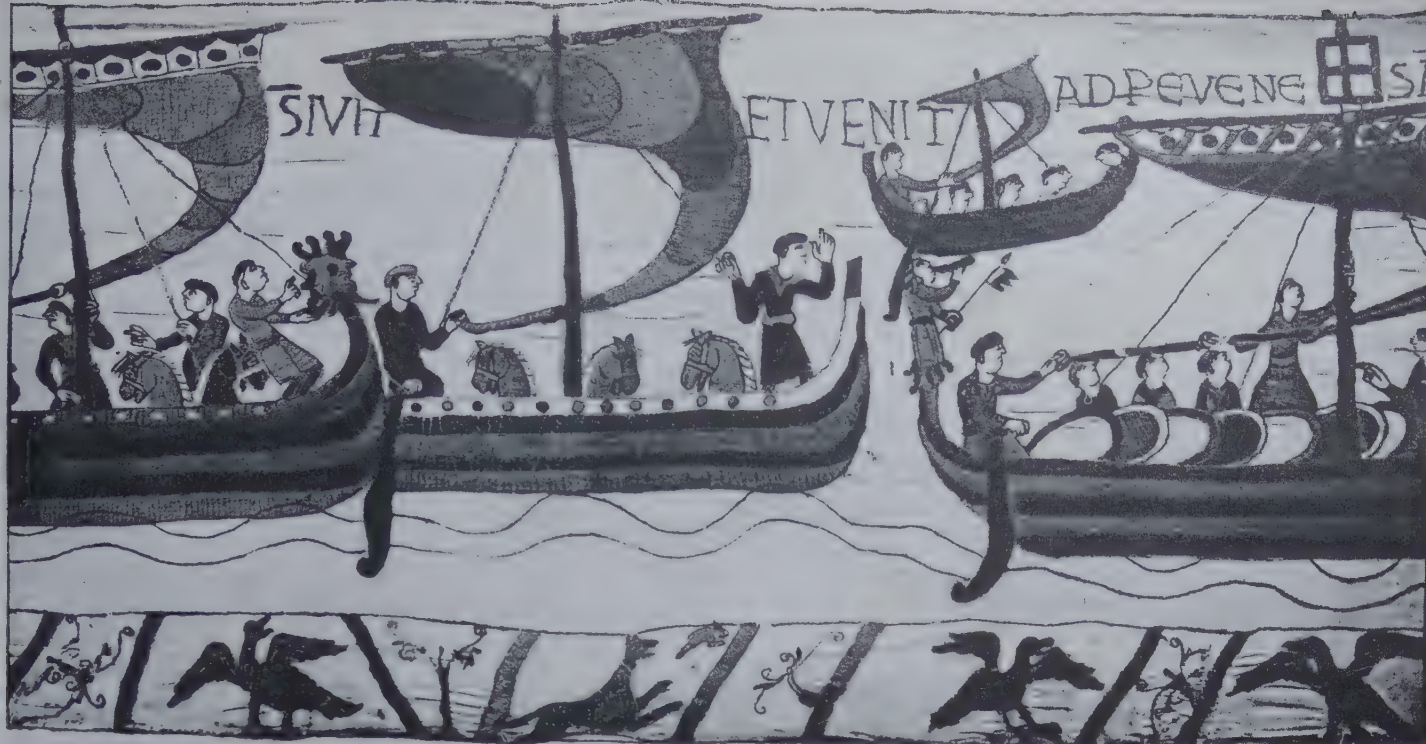
"The Commission will function under the auspices of the United States Government and in conjunction with similar groups in other countries for the protection and conservation of works of art and of artistic and historical records in Europe, and to aid in salvaging and restoring to the lawful owners such

objects as have been appropriated by the Axis Powers or individuals acting under their authority or consent.

"The appointment of the American Commission for the Protection and Salvaging of Artistic and Historic Monuments in Europe is evidence of the concern felt by the United States Government and by artistic and learned circles in this country for the safety of artistic treasures in Europe, placed in jeopardy by the war. It is also evidence of the Government's intention that, when military operations have been concluded, there shall be restitution of public property appropriated by the Axis







Powers. It is expected that the Commission will use its good offices toward this end and will advocate that, where it is not possible to restore such property, either because it has been destroyed or cannot be found, restitution in kind should be made by the Axis Powers to the countries from which property has been taken. The Commission, it is anticipated, will also urge that restitution be made of private property appropriated by the Axis nations."

To date, the following measures have been taken. In order to provide trained men who will be available to advise and to take charge of the actual first-aid measures for damaged cultural monuments in the areas occupied by Allied troops, there are at present attached to the Allied Military Government specially qualified Army and Navy personnel forming a subcommittee for Monuments, Fine Arts and Archives. These men, both

American and English, were formerly museum directors, librarians, archivists, architects, painters, sculptors, archaeologists, and art historians. Their particular assignment is to protect and salvage cultural treasures in areas we occupy.

Separate city, town, and regional maps locating the artistic and historic monuments as well as museums, libraries and other important cultural institutions are being supplied to the Commission for the special use of these monuments, fine arts, and archives officers. Copies of the maps are also sent to the Army Air Force. Over 350 such maps have already been prepared for areas likely to be affected by military operations and several hundred additional ones are being worked upon. The basic maps have been supplied by various governmental agencies such as the Army Map Service, or the Library of Congress, supplemented by others from the American Geographic Society







One of about 20 isolated medieval monasteries of the Meteora group in Northern Greece recently reported destroyed by German artillery. Important for their architecture, painted decoration, and manuscripts, only four of these monasteries have been inhabited in recent years. Photograph courtesy of Mr., Mrs. William Bell Dinsmoor.

Destruction by the Germans in 1941 of the Cracow monument to Adam Mickiewicz, Poland's great national poet and hero of Poland's struggle for independence. Photograph, Polish Information Center.



and from recent guide books. Buildings, classed as important monuments or as housing important artistic, literary or scientific collections, are clearly indicated on the maps, which are accompanied by coordinating lists with brief descriptions of each monument spotted.

In addition to the maps and lists of monuments, the Commission has, among other things, been able to supply the War Department with a manual, "Notes on the Safeguarding of Cultural Material in the Field," and the text and illustrative material for a lecture, "First Aid Protection for Art Treasures and Monuments," to be delivered at Civil Affairs Training Schools.

Research is also being undertaken to gather material that will assist the Commission in the gigantic post-war problem of restitution. This will relate not only to looted collections, but also to actual destruction with a view of replacement or reparation. For example, a despatch from Vichy has stated that of the 180,000 volumes and 8,000 manuscripts in the Tours Library, only 1,000 books and 2,100 manuscripts (fortunately including most of the valuable ones) have been saved. Louvain University Library, destroyed in 1914 and rebuilt with American aid, was again completely destroyed in 1940. Only about 15,000 out of some 900,000 books were saved. It is this sort of material, gathered from numerous sources, which, once confirmed, will serve as a working basis for rehabilitation in the cultural and educational fields after actual military operations have been concluded.

The members of the Commission and of the cooperating Committees are as follows:

**THE AMERICAN COMMISSION FOR THE PROTECTION AND SALVAGE OF ARTISTIC AND HISTORIC MONUMENTS IN EUROPE**

- Owen J. Roberts, *Chairman*
- David E. Finley, *Vice Chairman*
- Huntington Cairns, *Secretary-Treasurer*
- Herbert H. Lehman
- Archibald MacLeish
- Paul J. Sachs
- Alfred E. Smith
- Francis Henry Taylor

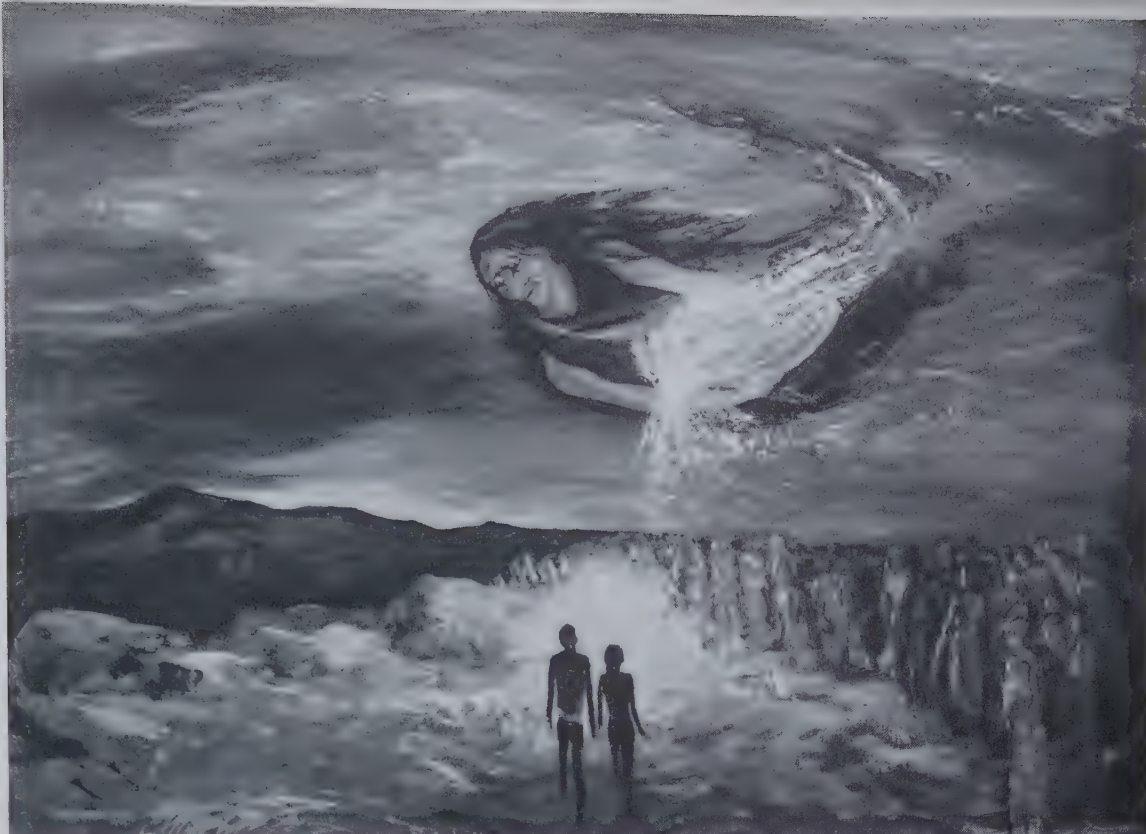
**COMMITTEE OF THE AMERICAN COUNCIL OF LEARNED SOCIETIES ON PROTECTION OF CULTURAL TREASURES IN WAR AREAS**

- William Bell Dinsmoor, Columbia University, Archaeological Institute of America (*Chairman*)
- Sumner McK. Crosby, Yale University, College Art Association (*Executive Secretary*)
- Solon J. Buck, National Archives
- George H. Chase, Harvard University
- Laurence Coleman, American Association of Museums
- David E. Finley, National Gallery of Art
- Mortimer Graves, American Council of Learned Societies
- Horace H. F. Jayne, Metropolitan Museum of Art, Association of Art Museum Directors
- Harry M. Lydenberg, American Library Association
- Archibald MacLeish, Library of Congress
- Charles R. Morey, Princeton University
- Albert E. Parr, American Museum of Natural History
- Paul J. Sachs, Harvard University
- Langdon Warner, Harvard University
- Alexander Wetmore, Smithsonian Institution

**COMMITTEE ON PROTECTION OF MONUMENTS**

- Paul J. Sachs (*Chairman*)
- Hugh O'Neill Hencken (*Secretary*), Harvard University
- Ralph Barton Perry, Harvard University
- W. G. Constable, Boston Museum of Fine Arts





CARL GAERTNER: *Baba Yaga*, 1943, gouache. Recently painted in Cleveland, Ohio, after a performance of Moussorgsky's "Pictures at an Exhibition" by Eric Leinsdorf and the Cleveland Symphony.

## NEWS AND COMMENT

### FINANCIAL REPORT TO FEDERATION MEMBERS—PAINTINGS FROM A CALIFORNIA SHIPYARD—TRADE UNION ARTISTS—A LETTER FROM GEORGIA O'KEEFFE

#### *Pictures at An Exhibition*

THE "PICTURES AT AN EXHIBITION" that provided the theme of Moussorgsky's popular symphonic sketch in 1873 have long since disappeared. They were the work of an architect, Victor Hartmann, close friend of the composer's, whose chief claim to fame today is apparently that friendship. But last month in Cleveland a new set of "Pictures at an Exhibition" were painted by thirteen artist-faculty members of the Cleveland School of Art at the invitation of Eric Leinsdorf and the Cleveland Symphony.

Several weeks before a scheduled performance of the Moussorgsky music, Mr. Leinsdorf played a special piano concert for the artists, each of whom was asked to paint his reaction. The paintings were to be hung in Severance Hall on the nights of the concert.

"The newspapers were fired by the idea," reports Louise Bruner, of the CLEVELAND NEWS. "Advance stories created great interest in the concert long before tickets were on sale. Even though the music was presented during the holiday week, when attendance falls off, there was a complete sellout at each of the three concerts. People who had never attended a symphony concert came to look and listen. National press associations carried the story. Neighboring papers requested special accounts. Kodachrome slides were made of the pictures for the Cleveland Board of Education to be used in art and music appreciation classes. A special showing is now being held at the Cleveland School of Art. Requests are coming in for a traveling exhibition of the show, the most recent from the Boston Symphony Orchestra, whose conductor, Serge Koussevitsky, introduced the Ravel orchestration of Moussorgsky's music to this country in 1924."

#### *Art Supplies for Russia*

TWO MONTHS AGO when a group of American artists read that the critics of a Moscow art exhibition said the work was not up to par because of the shortage of good art materials, they decided to organize their own "lend-lease" program. After checking with the Russian embassy on the need for artists' materials, they formed the Artists Committee under the auspices of the National Council of American-Soviet Friendship, and early in January opened a campaign to raise money for the purchase and shipment of paints, brushes, canvas and other materials. In three weeks over \$1,100 had been raised, including individual contributions, contributions of both money and materials from the art supply houses, and funds raised by studio parties. Transportation has already been secured, and the first shipment of supplies will be sent sometime after the first of March.

The Artists Committee was formed early in November, 1943, for the purpose of encouraging an exchange of information between American and Soviet artists: this program is one of their first projects. "Soviet artists have achieved miracles of morale-building, wartime art" declared Mr. Paul Manship, chairman. "Hundreds of them are risking their lives daily recording scenes of life at the front from blockhouses, firepits and even crippled tanks. Sketches made in Stalingrad during the heat of battle are now being used as a basis for a gigantic panorama 'The Defense of Stalingrad,' planned for the reconstructed city which is beginning to rise from the ruins."

Members of the Executive Board of the Artists Committee are Paul Manship, John Sloan, Leon Kroll, Max Weber, Rockwell Kent and Hudson D. Walker.





JOHN TEYRAL: *Baba Yaga*, gouache, 1943. Another interpretation of "Pictures at an Exhibition," played by Eric Leinsdorf for artist-teachers of the Cleveland School of Art.

## Tomorrow's Art Patrons

THERE HAS BEEN a lot of talk lately about who is going to take the place of the Morgans and the Fricks as patrons of art in an America where large fortunes are subject to more and more taxation. Without claiming special omniscience, we think we know the answer. You, our readers and members of the American Federation of Arts, have given it to us.

In our October issue we reported that, to carry us over an emergency, the members of the Federation (who receive the *MAGAZINE* as one privilege of membership) had been asked in September to raise the sum of \$8,500. Over 600 letters containing 400 special contributions, totalling one third the amount to be raised, were received by return mail. By October 15 more than half the amount had been received or subscribed. On December 15 the total of \$8,500 was reached, with special contributions averaging \$12.45 each from 687 members and friends in 42 states—from cities and towns like Mount Kisco, Chadds Ford, Enid, New York, Taos, Camp Lee, Detroit, Alstead Center, Oconomowoc, Lubbock, St. Louis, Fresno.

We think these figures, plus the fact that the circulation of the *MAGAZINE OF ART* is steadily increasing, tell who tomorrow's art patron is. Very properly in a democracy, it is the people.

## A Letter from Georgia O'Keeffe

THE CATALOGUE of the current O'Keeffe show at An American Place contains the following letter:

I have picked flowers where I found them—

Have picked up sea shells and rocks and pieces of wood where there were sea shells and rocks and pieces of wood that I liked

When I found the beautiful white bones on the desert I picked them up and took them home too

I have used these things to say what is to me the wideness and wonder of the world as I live in it

A pelvis bone has always been useful to any animal that has it—quite as useful as a head I suppose. For years in the country the pelvis bones lay about the house indoors and out—always underfoot—seen and not seen as such things can be—seen in many different ways. I do not remember picking up the first one but I remember from when I first noticed them always knowing I would

one day be painting them. A particularly beautiful one that I found on the mountain where I went fishing this summer started me working on them

I was the sort of child that ate around the raisin on the cookie and ate around the hole in the doughnut saving either the raisin or the hole for the last and best

So probably—not having changed much—when I started painting the pelvis bones—what I saw through them—particularly the blue from holding them up in the sun against the sky as one is apt to do when one seems to have more sky than earth in one's world—

They were most wonderful against the Blue—that Blue that will always be there as it is now after all man's destruction is finished

I have tried to paint the Bones and the Blue

GEORGIA O'KEEFFE.

## Paintings for War Plants

THE ROCHESTER MEMORIAL GALLERY has found a new audience for its paintings—in war plants. Frank Lovejoy, President of the Eastman Kodak Company, became interested in the Gallery's loan plan for making its exhibitions available to a larger and more diversified public, and decided that his employees might like a change from photographs. The first showing of 13 paintings by local and regional artists, selected by Mr. Lovejoy, Miss McAnaney, employment manager of the Kodak office, and Miss Herdle of the Gallery, was hung in the cafeteria of the Eastman plant last summer. The exhibition was so successful that the paintings were sent on tour to all the plants of the company in Rochester. Thus thousands of war workers on all shifts were able to see the show, were eager in their reception of it, and gave it headlines in their plant paper "Kodakery". A second exhibition was the natural consequence, but this time, a committee of the Kodak employees selected the paintings themselves from a group assembled by the Gallery—a group that included pictures by Anthony Thieme, Peter Hurd, and a landscape by Paul Dougherty, presented to the gallery years ago by George Eastman, one of Rochester's first art patrons, who would surely have been the first person to endorse the plan.



# A NEW RESOURCE HAS BEEN DEVELOPED

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THE WEALTH of America has been wrought from her natural resources of fertile lands, wide forests and rich mineral deposits by the brains and muscles of her people.

But another resource is now available. A new source of wealth and well-being has been developing gradually and almost unnoticed which is tremendously important today and of still greater importance for tomorrow.

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Frank Kleinholz, painting instructor at the Career Service School of the N. Y. District, State, County and Municipal Workers of America, talks to his students at their first meeting. Kleinholz is sympathetic with beginners because he had been painting only four years himself when he won an Artists For Victory prize in 1942. Before that he practised law. Of his new class he says: "Their response is wonderful. I'm sure we're going to uncover a lot of talent as well as have a lot of fun."

### Sing Me a Song of Social Significance

HOW THE Metropolitan Museum of Art helped to start art classes in the Career Service School of the New York District, State, County and Municipal Workers of America (CIO) makes a story whose 20th century overtones ring pleasantly in our ears. We say "helped" because there are undoubtedly a lot of reasons why such a school should take such a step. One is certainly the success of the rival art school begun in 1940 by the ILGWU (producers of garments and "Pins and Needles"). Another is the simple fact that art in America has taken off its high hat and is going places—new places. But the Metropolitan deserves credit for recognizing all the reasons why such things should be, and for helping them along.

In 1942 Director Taylor assigned a museum instructor (Blanche Brown) to the full-time job of working with trade unions—planning exhibitions, lectures, discussion groups, and using any other means to show their members that art is not necessarily an exclusive affair. Among the unions which availed themselves of the Metropolitan's offer was the New York District, State, County and Municipal Workers of America, and so it was natural that Steve Ross, chairman of the School, would begin receiving requests for courses in art.

His first step was to engage Frank Kleinholz, painter and executive secretary of the Artists' League of America, to conduct courses in sketching and painting. Letters were sent to union members and to members of other unions, offering scholarships for the course, which costs \$5.00 a month to members. On the opening night, enough people turned up for two classes. It was an informal meeting with talks by artists Philip Evergood and Harry Gottlieb and an illustrated lecture by Blanche Brown on the history of art from the working man's point of view. The courses are based on the idea that the average person, because of the need of earning a living, has never had the opportunity to express whatever talent he has with brush and pencil. Study material will be specifically designed to bring out and develop the latent abilities of the students. The



social significance of painting will be stressed and an effort made to give the student a deeper understanding of the life about him. Similarly, the various schools of painting of the past will be discussed against the background of the social eras that produced them.

Mr. Ross believes (and we agree) that "the initiative of the trade unions in developing an interest and encouraging expression through art will contribute markedly to the general public understanding of art and to its achieving a closer relation to the community."

### *A New Gallery of American Ceramics*

WHAT IS BELIEVED to be the most comprehensive exhibition of American ceramics ever placed on public view has been installed in a permanent gallery of the Brooklyn Museum. Composed of two major collections, one assembled by Arthur W. Clement and the other by Burford Lorimer, the exhibition is arranged in seven main divisions: redware, stoneware, moulded wares, utility wares, decorative wares, porcelain, and tiles.

The redware section contains early fragments made before 1700 and excavated at Jamestown, Virginia. Also on view is redware from New York and New England, slipware and agraftito from eastern Pennsylvania, North Carolina, Ohio and New Jersey. Roof tiles are represented by an early 18th century example from Massachusetts, one of mid-18th century from Pennsylvania, and a Moravian stove tile from Bethlehem, Pennsylvania. The most important item, according to the Museum, is a white earthenware sauce boat made in 1771-72 at Philadelphia.

To show how ceramics are produced, a collection of American pottery tools, including slip-cups, coggle-wheels, hand stamps, stilts and moulds is also on exhibition.

*Glazed stoneware jug made by Daniel Goodale at Hartford, Conn., 1818 and 1830. From Brooklyn Museum's new ceramic gallery.*



For Everyone  The Outstanding

**GABOR  
PETERDI**

AMERICAN ROMANTIC  
PAINTER  
RECOMMENDS

*Grumbacher Finest*

**ARTISTS' OIL COLORS**



GABOR PETERDI has been a wrestler, a model, and such professions that enabled him to continue his art studies. At the age of 14, he had already had one-man shows in Budapest and Prague. Born in Hungary of poet-parents, he has been here since 1939, painting in the Florida swamp-lands. Peterdi is represented in the Hungarian National Museum, The Museum of Budapest, The Bratislava Museum, The Modern Museum in Prague, and in numerous private collections in America—both North and South.

As a student he was awarded a scholarship to the Academy at Rome. The work of Gabor Peterdi will be shown at the Norlyst Gallery from March 1-21, 1944.

Mr. Peterdi writes:

"I find that Grumbacher Finest Oil Colors have a brilliant luminosity that remains permanent. I have used these colors in all kinds of climates and have always found them satisfactory in every way."

*Gabor Peterdi*

Write for color card of 35 preferred shades and colors—also, the monograph about "Joseph Binder," noted Poster Artist (with color plate).

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PUBLICATIONS

## EXHIBITIONS



"The Magician"  
by Paul Klee

## PIERRE MATISSE

### MODERN PAINTINGS

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NEW YORK

— Paintings and Sculpture —

by

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## VAUGHN FLANNERY

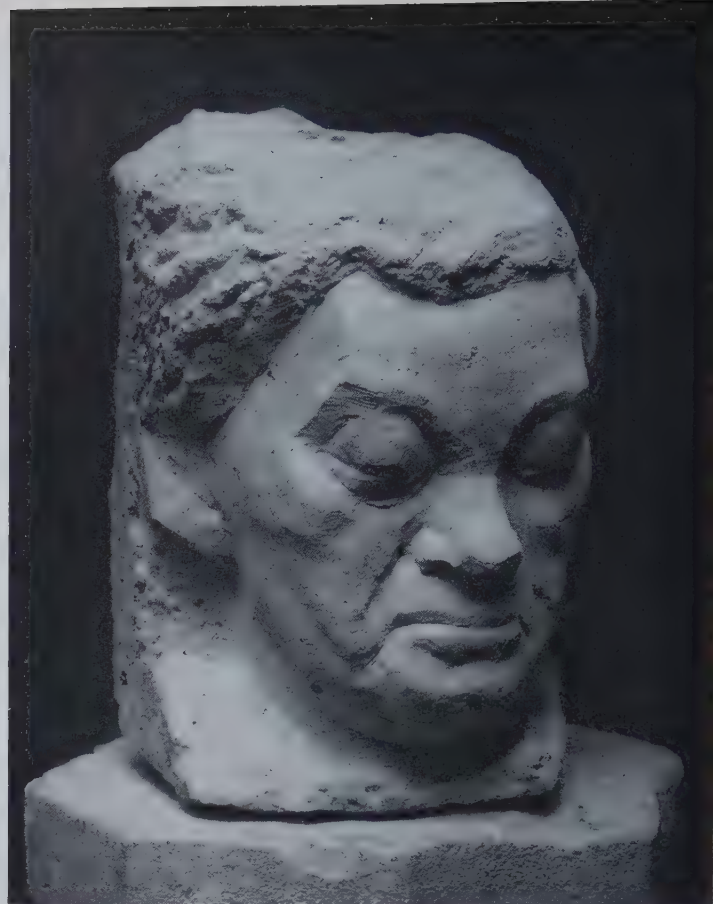
Exhibition of Paintings

March 6th to 25th

## Kraushaar Galleries

730 Fifth Avenue

New York



JOSÉ DE CREEFT: *Portrait of Abraham Walkowitz* for the exhibition "100 Artists and Walkowitz" at the Brooklyn Museum, conceived by the 64-year-old Russian painter as "the presentation of an experiment, with me as the guinea pig."

### *No Compromise*

"VERY SPIRITUAL, VERY INTERESTING," said José de Creeft when we asked him what he thought of the Brooklyn Museum's exhibition of portraits of Abraham Walkowitz made by 100 different painters and sculptors since January, 1943. "Very interesting. No compromise. When an artist makes a portrait of a man like Roosevelt or Churchill he has to make a photograph. He dare not express what he personally think and feel, no matter how much he admire them he must make what everybody wants. He must be objective. But here—each artist free to say what he think and feel. Everybody very free. Everybody different. Very interesting result. Much better than I thought it would be. No compromise."

### *Painters in War Plants*

WHEN IT DISCOVERED a number of artists and art students working in local war plants, the Art Institute of Buffalo promptly opened its exhibition galleries to welcome them, and among the first exhibitors was Isaac Soyer, brother of Raphael and Moses, who works at the Bell Aircraft Corporation and teaches two evenings a week at the Institute. Says Mr. Soyer: "Working in a war industry gives me much material for painting. Although I cannot do sketches at the plant, workers pose for me in my home and I hope that this year I shall be able to do a few paintings of people at work in a munitions factory. Sometime in the near future I hope to paint a large canvas of the United Nations liberating Europe. . . ." Mr. Soyer feels that the war will make a great difference in art. "It



will clear the air and do away with a great many 'isms' in painting," he says.

## Another Kaiser Miracle

LAST AUTUMN two shipyard engineer-artists of the Permanente Metals Corporation at Richmond, California, astounded their superiors by asking for an art exhibition. They wanted an exhibition open to anyone working in the Richmond Shipyards, Hiring Hall, or Oakland administrative offices. Every contestant would submit three entries, and at least one example of his work was to be hung. *FORE 'N' AFT*, the weekly magazine of the Permanente and Kaiser employees was dubious, but it agreed to sponsor the project.

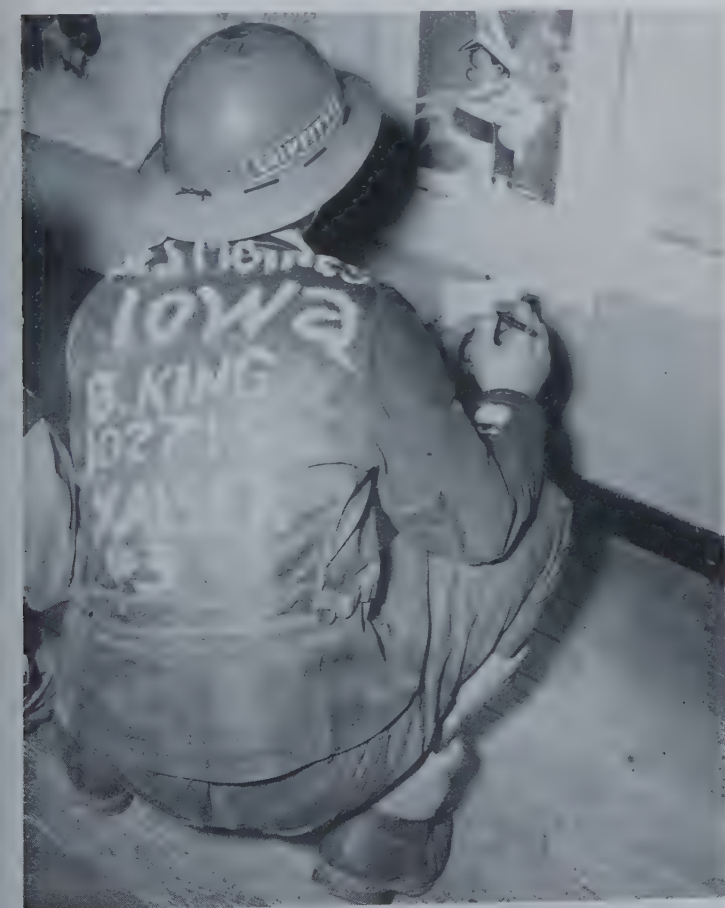
Its doubts were soon dispelled.

Over 300 oils, water colors, pastels, wood inlays and pieces of sculpture poured in, filling the Canal Recreation Center which served as the exhibition gallery, and presenting a genuine jury problem. The selection was a three-way process—the artists chose one group of paintings, a judge's panel (including Alfred Frankenstein, music and art critic for the *San Francisco Chronicle*, and Claire Falkenstein, Eastbay artist) selected another, and the visitors picked their favorites.

The gallery was open from noon to 10 p.m. for five days during December, with so many visitors that the workers called up the De Young Museum in San Francisco and invited its staff to come over and have a look. They did, with the result that the exhibition was shown during January in the Museum galleries.

Henry Kaiser himself could not have foreseen such production possibilities.

*A shipfitter-artist helps judge the 300 oils, water colors, pastels, wood inlays and sculpture at the recent art exhibition of the Richmond Shipyards, Richmond, California, later shown at the De Young Museum in San Francisco.*



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# NEW BOOKS

*Great American Paintings from Smibert to Bellows 1729-1924.*

By John Walker and Macgill James. London, New York and Toronto, 1943. Oxford University Press. 36 pages of text, 104 plates. Price \$5.00.

One of the handsomest picture books of American art to be published in recent years is the folio size anthology, "Great American Paintings from Smibert to Bellows", compiled by John Walker and Macgill James of the National Gallery of Art. Its twenty-page text is an admirable survey of the two hundred years from 1729 to 1924, and the 104 large illustrations which comprise the body of the book are of unusually high quality except for the color plates. A good general bibliography and catalogue notes on technique, dimensions and dates provide adequate documentation.

The choice of John Smibert as an arbitrary starting point in our pre-Revolutionary art is logical considering physical limitations of space. Before Dean Berkeley brought the young Scotch painter to Newport as part of his retinue in 1729, there had been a good deal of interesting painting done in this country, but much of it was in a tradition that had little later influence. This is particularly true of the Dutch colonies at New Amsterdam and along the Hudson River, where the various Duyckincks worked and where the almost mythical Pieter Vanderlyn produced some portraits of great charm.

But it was Smibert in New England, and certain lesser lights elsewhere, who established the Lely-Kneller school of portraiture firmly on this side of the Atlantic. The later manifestations of this school, particularly interesting in mutations caused by the American social climate, are represented in well selected examples by Feke, John Hesselius, Matthew Pratt, West and Copley. The final evolution of the tradition in the post-Revolutionary period is covered in the works of Stuart, Trumbull, Sully and many others. One admits reluctantly that the absence of such able painters as John Greenwood in New England, or Jeremiah Theus, Charles Bridges and Justus Englehardt Kuhn in the South, is probably justified in a survey of this scope.

In its treatment of the nineteenth century, more serious omissions must be noted. Our early landscape painters such as Doughty, Cole, Durand and Kensett are entirely unrepresented. The Hudson River School had its shortcomings, but it is scarcely just to say that Inness was the first "to make his landscapes at once descriptive and interpretative." The obvious romanticism of Cole and Durand certainly involved a selective approach to their subjects, which belies the implied criticism.

The figure painters fare better—indeed they fare extremely well with excellent selections from the work of Mount, Bingham and Quidor in the pre-Civil War era, and Hunt, Whistler, Homer, Eakins, Ryder, Sargent and others in later years. The Munich School is rather scantily represented by an only fair Duveneck, while impressionism receives perhaps more than its due with five paintings by Mary Cassatt and single examples by Weir, Twachtman, Hassam, Prendergast and Lawson. Conspicuous absences in this general period are those of Harnett, R. L. Newman, David Blythe, Richard Caton Woodville and especially Blakelock.

The survey closes with the group known as The Eight and their co-traveller, George Bellows. The works of this rebellious body are all extremely well chosen with excellent examples by Henri, Luks, Glackens, Davies and others.

As the authors point out in their foreword, the history of American painting has been frequently studied, and the present volume is not intended as a new contribution of factual material or as a critical re-evaluation. Nevertheless, an anthology which omits many painters, while giving to another eight illustrations, reflects clearly certain standards of choice. In this instance a tabulation of the



WASHINGTON ALLSTON: *Classical Landscape*. Reproduced in "Great American Paintings from Smibert to Bellows." The painting was recently acquired by the Addison Gallery of American Art, Andover.

plates reveals a marked emphasis on artists of cosmopolitan background and European training. Single examples are naturally all that could be reproduced in the majority of cases, but it is interesting to note that those painters who are represented by five or more plates are Copley, Stuart, Sully, Homer, Whistler, Eakins, Sargent and Cassatt. This, in conjunction with the omissions of the largely native trained painters mentioned above, gives the book a conservatism in its esthetic judgments. I think it is fair to say that it is a re-affirmation of those standards of sophistication and technical excellence which are in some degree opposed to a present critical trend exalting native talent at the expense of the *Immigrés* and those who acknowledged an artistic debt to England or France. The impression is strengthened by the exclusion of all American primitives from these pages.

It is true that in the hands of many critics, the pendulum has swung too far in a chauvinistic direction and merits an occasional restraining tug. As a purely personal judgment, I feel that the authors have pulled it toward the sophisticated and cosmopolitan side of its orbit more strongly than necessary, but this does not invalidate in any way the perceptively chosen and handsomely reproduced works which make up the book as it stands.

—JOHN I. H. BAUR.

## Forthcoming Book Reviews

DURER by Erwin Panofsky. Reviewed by James Thrall Soby.

FRANCESCO DI GIORGIO by Allen Stuart Weller. Reviewed by Frank Jewett Mather.

NEW BEARINGS IN ESTHETICS AND ART CRITICISM by Bernard C. Heyl. Reviewed by Irwin Edman.

STUDIO SECRETS by Frederic Taubes. Reviewed by Henri Marceau.

TWENTY-SECOND ANNUAL OF ADVERTISING ART. Reviewed by Thomas Folds.

WHAT IS MODERN PAINTING? by Alfred H. Barr, Jr. Reviewed by John D. Morse.



# LETTERS

## What Is "Romanticism"?

Dear Sir:

Mr. E. P. Richardson's thoughtful, sensitive and handsomely written article, "What is Romantic Painting in America?", is precisely the kind of review the Museum of Modern Art had hoped its exhibition, "Romantic Painting in America," would provoke. We had hoped that there would be numerous articles of the sort. We had hoped, too, that the exploratory nature of the exhibition would be generally understood, that in the words of Mr. Barr's preface to the catalog, "selections and classifications (would) be considered tentative, particularly insofar as these involve contemporary artists, most of whom are now for the first time brought together in the name of Romanticism." Instead, a number of critics seemed to regard the exhibition as a dogmatic assertion, to be refuted in the same spirit. And the nature and contents of their refutations furnish a strong reason why the exhibition should have been held: clearly several of these critics had not thought seriously about romanticism for a long time, due to their continuing preoccupation with the abstract and expressionist currents in contemporary art which, however vigorous they remain, cannot now stake sole claim to an *avant garde* status as they could fifteen years ago. Mr. Richardson, on the other hand, has considered the subject of romanticism continuously and as a professional scholar for many years. It is evident that he understands perfectly the exploratory purpose of "Romantic Painting in America," and the opening paragraph of his article is an excellent statement and justification of that purpose. In the course of his article, however, he makes several points which seem to Miss Miller and myself open to debate.

The first of these has to do with a proper definition of romanticism. Mr. Richardson quotes my own definition from the catalog and one by Mr. Jacques Barzun. He dismisses both as Pandora's boxes, raising more questions than they settle. I cannot speak for Mr. Barzun, but I can say that my own definition was not intended to be either narrow or specific. It was intended rather as the broadest possible statement of one basic historical characteristic of romanticism. This characteristic, it still seems to me, can best be explained in relation to the long war between Reason and Imagination which raged throughout Europe from the early 17th century on, a war which ended in stalemate but in which Imagination was briefly triumphant during the high romantic movement of the early 19th century. My definition was designed to provide the reader of the catalog with a vantage point from which to survey romanticism in general. Some such vantage point, however remote from the outer boundaries of this vast subject, seemed useful for purposes of rough orientation, particularly for non-expert readers.

The definition I am now defending was not intended to localize the symptoms of romantic painting, and it is on this very point of localization, I think, that Miss Miller and myself disagree most completely with Mr. Richardson. For us the word "romantic" is above all the antithesis of "classic." It is, moreover, the third word in the triad which includes "realism" as well as "romanticism" and "classicism." It is for us a term which transcends narrow chronological limits, so that it may be used to describe certain aspects of Piero della Francesca's art (the *Dream of Constantine* section of the Arezzo frescoes) and certain aspects of Lyonel Feininger's. Hence Miss Miller and I do not agree with Mr. Richardson's statement: "I wonder if it is not time that, for the purposes of art criticism, the word romantic should be treated like the word Baroque or Gothic, and used to indicate the time-spirit of a certain period of art." For us "romantic" is not at all comparable to "Baroque" or "Gothic" which are much narrower in application and general usage; it is rather an omnibus term,

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ironic humor  
and satire  
found in primi-  
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applicable to a great variety of painting and to tendencies within a given painting. Nor do we agree that the word should be used "only in connection with the early 19th century period when it was the spirit of an age." (I cannot help wondering whether some of Mr. Richardson's objection to our use of the word "romantic" came, perhaps even subconsciously, from the fact that the word was capitalized throughout the text of the catalog. This was a problem debated for some time, since there is rather a good precedent for capitalizing the word when it is used to refer to the high romantic period and its accomplishments, for using lower case when the term is used in its general sense. In the end capitals were used throughout for the simple reason that the word occurred so often; it appeared repetitious in lower case, but in capitals could be accepted as a recurrent theme word.) If we agreed to that, what term should we use in speaking of Ryder, perhaps the purest of all American romantics, whose career came at the end of the 19th century, long after the early century movement had died away?

Assuming the difference in viewpoint between Mr. Richardson on the one hand and Miss Miller and myself on the other, the question remains as to whether the broad usage we advocate is really useful or whether, as Mr. Richardson feels, it is merely confusing. Rather than argue the point in the abstract, I should like here to relate an incident in connection with the exhibition which appears to support our view. Of all the contemporary artists in the exhibition, Edward Hopper seems to be the one to whose inclusion people have objected most. Yet a few days after the exhibition opened Mr. Hopper confided to a friend that what was said in the catalog about his *Gas* and *Cape Cod Evening* corresponded to his own intention in painting the pictures and to his feeling about them. What was said in the text was that both paintings had strong romantic overtones which tended to carry Hopper's realism of technique over into a romantic intensity of mood and commentary. I submit that if the word romantic were held to the limits which Mr. Richardson advocates, we would have no word to explain the side of Hopper's art which is obscured by the title "realist," usually given him, Miss Miller and I think this would be equally true of many other modern artists in the exhibition and of many more who were not included for lack of space.

Very truly yours,

JAMES THRALL SOBY.

New York

### The Albright Sale

Dear Sir:

Apropos the recent sale of paintings from the "permanent" collection of the Albright Gallery in Buffalo, I suggest that the way to learn something is to buy something. After living with it, one either likes it better or not so well. In the latter case one learns a lesson, the cost of which is the difference between the buying and selling price. One's taste should improve with experience, and experienced people are less influenced by mere vogue of the moment than are beginners. This should apply to museum collections just as much as to private ones.

The Albright Gallery wisely decided to sell a considerable number of its pictures, but the precautions which the trustees felt it necessary to take are a pitiful commentary upon the narrow ignorant and selfish attitudes of groups who should know better. The principle which they would foist upon museums appeared to be that a museum may buy but must never sell. If a museum decides to sell a certain (or uncertain) picture, why should it feel obliged to buy another by the same artist if he is still breathing (and unparalyzed)? And why does this imaginary but fearsome obligation cease when the artist's body goes to the grave? Does an artist acquire a vested interest in the content of a museum by reason of its having bought one of his pictures during his lifetime?



When a museum buys a picture must it find out whether the artist is still in discouragingly good health lest its governing body find that instead of making a purchase it has in fact sold a share of stock in the museum?

I admire the courage shown in the decision but not the trepidation in making it.

Another curious point is the arrangement to consult the "next of kin" of the donor. Next, we will find that the "next of kin" of the artist has or have some lien on the running of the museum. It may be advisable for all museums to agree to a form of acceptance for all gifts setting forth that the gift is an outright one and that the donor has perfect title. I do not see why it should be necessary to set forth that the picture (or other object) need not remain in the museum in perpetuity. Otherwise the next step might be that the "next of kin" of the artist or of the donor might try to dictate the hours of exhibition, place on the wall or the scheme of lighting. The threat by the artist group that it is not yet through dealing with the offending museum because it is not completely static might foreshadow just such action as above suggested so that there could not safely be owned anything connected with present times except with a guarantee that there are no living next of kin of donor or artist. The threatening position of the guild leads to far vistas of speculation. I trust we will learn of future developments. This would in the end lead to a *reductio ad absurdum*, for if we imagine a museum Board of Trustees composed entirely of "living" artists, then it is not a far cry to its becoming a collection of the work of those artists. I find it easy to believe that this very situation would be welcomed by the same interests who opposed the sale above mentioned. If the museum were in funds my conviction would be strengthened.

This leads me to the old question of the chicken and the egg! Should an individual be chosen to a Board of Trustees because the Museum has bought his pictures or should the Museum buy a picture because the artist is on the Board of Trustees? My own answer is "neither." This seems too simple to require argument but "it marches."

I hope the above may be sufficiently irritating to call forth an answer, for I think there are two or three questions on which argument might help to a logical conclusion.

Very truly yours,

GEORGE HEWITT MYERS.

Washington, D. C.

"When Adam delved and Eve span, who was then the gentleman?"  
Woodcut from a 15th century Bible. Metropolitan Museum of Art.



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March 28-April 22

Drawings by

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# FEBRUARY AND MARCH EXHIBITIONS

All information is supplied by exhibitors in response to mailed questionnaires. Dates are closing dates unless specified.

**ALBUQUERQUE, N. M.** Community Center: Feb. 6-20: Prints from Children's Blocks (AFA).  
**AMHERST, MASS.** Amherst College: Feb. 7-Feb. 28: Graphic Arts from Mexico and Argentina. Mar. 5-20: Beauty of Greece (AFA).  
**ANDOVER, MASS.** Addison Gal.: Feb. 14: Islamic Art. Feb. 4-Mar. 6: European Ptg. of 15th-18th Cen. John Esther Gal.: Feb. 4-29: Contemp. British W. Cols. Mar.: John Marin W. Cols.  
**ALBANY, N. Y.** Inst. of History and Art: Feb. 13: Chinese Art; China at War; Contemp. American Prints. Feb. 16-Mar. 12: Amer. Drawing Annual IV. Mar. 14-Apr. 2: Public School Art.  
**APPLETON, WIS.** Art Gal., Lawrence College: Feb. 12: Natl. Architectural Center for America. Feb. 12-Mar. 4: Rural Architecture of Pa. Mar. 4-25: Art Work by Students of Lawrence College. Mar. 25-Apr. 15: What is Good Design.  
**ATHENS, O.** Ohio Univ. Gal.: Feb. 1-26: Walt Disney Originals. Mar. 1-21: Ohio Valley Oil and W. Col. Show.  
**ATLANTA, GA.** Atlanta Univ.: Feb. 21-Mar. 4: Perry Watkins Exhib. Feb. 7-19: Negroes in the News. High Mus. of Art: Feb. 15: Southern States Art League. Feb. 16-28: Tri-County Show. Mar. 16-30: Speak Their Language Cartoons (AFA).  
**AUBURN, N. Y.** Cayuga Mus. of Arts and Art: Feb.: Helen Wall Clapp Ptg.; Textiles and Tapestries thru the Ages; Health Exhib.; One-Man Show of Photos. Mar.: George Elmer Browne Ptg.; Filipino Exhib.; Red Cross Photos and Health Exhib.  
**AUSTIN, TEX.** College of Fine Arts, Univ. of Tex.: Feb. 20: Boardman Robinson Drawings. Mar.: Amer. Artist Ptg.  
**BALTIMORE, MD.** Goucher College: Mar. 8: Look at Your Neighborhood. Baltimore Mus. of Art: Feb. 13: Mary Cassatt and other Amer. Artists; Lucas Collection Ptg. Feb. 20: Adler-May Collection Drawings. Feb. 27: Marc Chagall Ptg. Mar. 1: Children's Ptg. Mar. 19: Contemp. Amer. Crafts; Tobaccoists Figures and Shop Signs. Mar. 26: Album Quilts. Mar. 15: George Grosz Ptg.  
**BALTIMORE, MD.** Walters Gal.: Feb. 20: Landscape Ptg. and the Point of View. Feb.-Mar.: Greek and Roman Portraits; Horse Show.  
**BETHLEHEM, PA.** Lehigh Univ. Art Gal.: Mar. 15: Contemp. Amer. Ptg.  
**BINGHAMTON, N. Y.** Mus. of Fine Arts, Pub. Lib.: Feb.: The Rationalists of Western N. Y. State. Mar.: Albro T. Hibbard Ptg.  
**BIRMINGHAM, ALA.** Pub. Lib. Gal.: Feb.: Soldier Art. Mar.: Birmingham Pub. Schools Art Posters and Crafts.  
**BLOOMINGTON, ILL.** Bloomington Art Assn. Feb. 28: Soldier Art (AFA).  
**BLOOMINGTON, IND.** Indiana Univ. Feb. 14: Robert Burke. Feb. 14-Mar. 6: Migration of the Negro. Mar. 6-Mar. 22: Modern Architecture for the Modern School.  
**BOSTON, MASS.** Doll and Richards: Feb. 14-Mar. 4: Polly Nordell W. Cols. Guild of Boston Artists: Mar. 13-25: William M. Jewell W. Cols. Grace Horne Gal.: Mar. 4: Wm. Meyerowitz Ptg. and Edgar Corbridge W. Cols. Inst. of Modern Art: Feb. 20-Mar. 19: Naval Aviation Show. Mus. of Fine Arts: Feb. 20: Art for Bonds. Pub. Lib.: Feb.: Wiggins Print Coll.; United Nations Exhib. on Czechoslovakia. Feb. 15-Mar. 15: Amer. Red Cross; Flying WAACS. Mar.: Wiggins Print Coll.  
**BUFFALO, N. Y.** Munson-Williams-Proctor Inst.: Feb.: Local Artist Exhib.; Emblems of Unity and Freedom; Small Pennell Print Group; Jean Cahill Bonner Ptg. Mar.: America in the War Prints; Pioneers; Daumier Prints; Woodcuts by Charles Smith; A. Dunn Ptg.  
**BURLINGTON, VT.** Fleming Mus.: Feb. 28: Univ. of Vt. History. Mar.: Northern Vt. Artists.  
**CAMBRIDGE, MASS.** Fogg Mus. of Art, Harvard Univ.: Feb. 15: Chinese Sculpt., Bronzes, Jades; Egyptian Sculpt.; Sculpt. from Persepolis; Ptg. and Drawg. by David and Ingres; Ital. 18th Cen. Ptg.; Pre-Columbian Art. Feb. 19: Toulouse-Lautrec Lithog. Mar.: Washington, Franklin and Lafayette.  
**CHAPEL HILL, N. C.** Person Hall Gal., Univ. of N. C. Mar. 5-25: One-Man Show by William Meade Prince. Feb. 13-Mar. 5: Look at Your Neighborhood.  
**CHATTANOOGA, TENN.** Chatt. Art Assn., Univ. of Chatt.: Mar. 25: Jean Charlot Lithographs.  
**CHICAGO, ILL.** Art Inst.: Feb.: 48th Ann. Exhib. by Chicago Artists; Art in War from LIFE Mag. Mar.: 4th Ann. Exhib. of Soc. for Contemp. Amer. Art. Chicago Gal. Assn.: Feb.: Edwin Weiner Portraits; Louis Kaep W. Cols.; George Ames Aldrich Mem. Exhib. Mar.: Frank V. Dudley Oils; Frank I. Johnson Portraits; Arnold E. Turtle Oils; Mandel Bros.; Club Woman's Bureau; Mar. 11: Porter Co. Art Assn. Mar. 15-Apr. 5: Ridge Art Assn. Renaissance Soc. of Univ. of Chicago; Mar. 9: Peter Breughel Prints.  
**CHARLESTON, W. VA.** Kanawha Col. Pub. Lib.: Feb. 28-Mar. 11: Carl Milles' Sculpt. in Photos (AFA).  
**CINCINNATI, O.** Univ. of Cin. Feb. 14-Mar. 14: Marianne Strengell Textiles. Taft Mus.: Feb. 20: Yank Illustrates the War. Mar. 5-26: Ohio Servicemen Exhib. of W. Cols. and Drawg.  
**CLAREMONT, CALIF.** Pomona College Gal.: Feb. 25: Commercial and Brush Artists. Mar. 25: Daumier Lithographs, Etchings, Dry Points and Block Prints.  
**CLEARWATER, FLA.** Art Mus.: Feb.: Silk Screen Group. Mar.: Contemp. Amer. Ptg.  
**CLEVELAND, O.** Cleveland Mus. of Art: Feb. 8-Mar. 8: The Eight.; Costumes of Seven Amer. War Periods. Mar.: Silk Weaving.

**Little Gal.**: Feb. 15: Eileen M. Ingalls Oils and Gouaches. Mar. 10: Cleveland College Art Dept. Students Exhib. Mar. 11-Apr. 1: Women's Photographic Soc.  
**Ten Thirty Gal.**: Prints by Cleveland Artists; Enamels by Kenneth Bates.  
**COLUMBUS, O.** Gal. of Fine Arts: Feb.: 5th Ann. Central Ohio Salon of Photography; Louis Bouche Ptg. Mar.: War Posters.  
**CONCORD, N. H.** State Lib.: Feb.: Gladys Irene Cook Ptg. Mar.: Drawg. by William R. Leigh.  
**COSHOCOTON, O.** Johnson-Humrickhouse Mus.: Feb. 25: Ohio Servicemen W. Cols. Mar.: Artists' League of Coshocoton.  
**CULVER, IND.** Culver Military Acad.: Mar. 1-21: Pirie MacDonald Portrait Prints (AFA).  
**DALLAS, TEX.** Mus. of Fine Arts: Feb. 27: Texas Gen. Exhib. Feb. 29: Barbara Maples. Mar. 5: City Plan Exhib. Mar. 5-19: Scholastic Art Awards Compet.  
**DAVENPORT, IOWA.** Municipal Art Gal.: Feb. 27: United Hemisphere Posters; Mexican-Colonial Ptg. Mar.: Road to Victory.  
**DECATUR, ILL.** Art Inst. and Milliken Univ.: Feb. 13: Camouflage for Civilian Defense. Mar.: Decatur Camera Club.  
**DAYTON, O.** Art Inst.: Feb.: Modern Ptg. of Brazil; Maurice Gordon Gouaches. Mar.: Capehart Series; Stamper Oils.  
**DELAWARE, O.** Ohio Wesleyan Univ.: Feb. 29: Anna Huntington Sculpt. Ptg. by Celine Baekland. Mar.: Ohio W. Col. Soc.  
**DENVER, COLO.** Denver Art Mus.: Feb. 29: Luis Quintanilla Ptg. Mar.: Pacific Art; Huntington Animal Sculpt.; Amer. Abstract and Surrealist Art.  
**DES MOINES, IOWA.** Pub. Lib. and Pub. Forum: Mar. 15-30: Wind That Swept Mexico (AFA).  
**DETROIT, MICH.** Inst. of Arts: Feb. 15: Wings Over America. Feb. 27: Dutch Primitives. Mar. 15: People of Bali. Mar. 26: Cleveland Mus. of Art Exhib.  
**DURHAM, N. H.** Univ. of N. H. Feb. 14-Mar. 4: Road to Victory. Mar. 26: Colored Block Prints by Margaret Jordan Peterson; Americana.  
**DURHAM, N. C.** Duke Univ.: Mar. 1: Religious Art of the Middle Ages.  
**ELGIN, ILL.** Elgin Acad. Art Gal.: Feb. 27: Elgin Weavers Guild; Ind. of Amer. Design. Mar. 14: Amer. Ptg.  
**ELMIRA, N. Y.** Art Gal.: Feb.: Elmira Camera Club Exhib. Mar.: Elmira High School Exhib.  
**EL PASO, TEX.** College of Mines and Metallurgy: Mar. 12-Apr. 2: Midwestern Painters (AFA).  
**EMPORIA, KAN.** State Teachers College: Feb. 28: Cleveland Oils. Mar. 25: Contemp. Amer. Oils.  
**ESSEX FELLS, N. J.** James R. Marsh Gal.: Feb.-Mar.: Antique European and Amer. Wrought Iron.  
**EVANSVILLE, IND.** Ex. Pub. Mus.: Feb. 28: Walter Buckingham Swan Mexican W. Cols.; Boy Scout Exhib. Mar.: Evansville Pub. Schools Indus. Art and Stamp Club Exhib.  
**FITCHBURG, MASS.** Art Center: Feb.: War Posters of United Nations.  
**FLINT, MICH.** Inst. of Arts: Feb. 10-Mar. 10: Wind That Swept Mexico (AFA).  
**GRAND RAPIDS, MICH.** Art Gal.: Mar. 15: Art of Victorian America.  
**GREEN BAY, WIS.** Neville Pub. Mus.: Feb. 25: Grace Bliss Stewart Oils.  
**GREENSBORO, N. C.** Woman's College of Univ. of N. C.: Feb. 21: History of the Poster. Mar.: Internat. Textile Exhib.  
**GRINNELL, IOWA.** Grinnell College: Mar.: Daumier Lithog. Ptg.  
**HAGERSTOWN, MD.** Washington Co. Mus. of Fine Arts: Feb. 27: 12th Ann. Exhib. of Cumberland Valley Artists. Mar. 29: 13th Ann. Cumberland Valley Photo Exhib.  
**HAMPTON, VA.** Hampton Inst.: Feb. 5-19: Photos of China (AFA).  
**HARRISBURG, PA.** Art Assn. of Harrisburg: Mar. 5-26: Amer. Ptg. of Today (AFA).  
**HARTFORD, CONN.** Conn. Acad. of Fine Arts: Mar.: 34th Ann. Exhib. of Conn. Acad.  
**Wadsworth Athenaeum**: Feb. 20: Hartford Soc. of Women Painters. Mar. 1: Ann. Exhib.; Flag Family Ptg.; Trumbull Battle Scenes. Mar. 11-Apr. 2: Conn. Acad. Exhib.  
**HOUSTON, TEX.** Mus. of Fine Arts of Houston: Feb. 20: Century of Amer. Silver; Calif. W. Cols. Feb. 27-Mar. 12: Ann. Houston Artists Exhib. Mar. 19-Apr. 2: Houston Camera Club Exhib.; Hari Kidd Oils of Mexico.  
**INDIANA, PA.** State Teachers College: Feb. 24-Mar. 10: What is a Building (AFA) Mar. 15-30: Canadian Silk Screen Prints (AFA).  
**IOWA CITY, IOWA.** Univ. of Iowa: Mar. 2: Art in Advertising. Mar. 24: Darrel Austin Ptg. and Drawings.  
**KALAMAZOO, MICH.** Inst. of Arts: Feb.: Oriental Show; Carved Rhinoceros Horns. Mar.: Carol Blanchard, Floyd Pauley Ptg.  
**KANSAS CITY, MO.** Wm. Rockhill Nelson Gal.: Feb. 15: Landscapes of European War Theatres. Feb. 20-Mar. 20: Meet the Artist. Feb. 1-Mar. 31: Chinese Furniture; Chinese Textiles.  
**KIRKSVILLE, MO.** State Teachers College: Feb. 5-19: Life in the Soviet Union (AFA).  
**LAWRENCE, KAN.** Univ. of Kan., Thayer Mus.: Feb. 26: Mural Designs from Natl. Compet. Mar.: Arts in Therapy.  
**LINCOLN, NEB.** Univ. of Neb.: Feb. 8-22: Color Prints for Children (AFA).  
**LOS ANGELES, CALIF.** Dalsell Hatfield Gal.: Feb.: Ptg. by Dan Lutz, Russell Cowles and Elienne Ret. Mar.: Clarence Hinkle Ptg.  
**Fisher Gal.**, Univ. of South. Calif.: Feb.: Content Johnson Ptg. Mar.: Peter Nielsen Ptg.  
**Foundation of Western Art**: Feb. 26: Charter Members Exhib.  
**Stendahl Gal.**: Feb.: Vera Wise W. Cols. Mar. 15: Compositions of de Diego. Mar. 30: William Wendt Landscapes.  
**LOUISVILLE, KY.** Speed Mem. Mus., Univ. of Louisville: Feb. 13-Mar. 5: Ptg. from Cleveland Mus.

**LOWELL, MASS.** Whistler's Birthplace: Feb.: Boston Post Illus.; Franklin School of Prof. Art Exhib. Mar.: Boston Herald Illus.  
**MACON, GA.** Wesleyan College: Feb. 1-15: Photos of Mexico by Henle (AFA).  
**MANCHESTER, N. H.** Currier Gall. of Art: Feb.: Oil by Doris Rosenthal; Fred Whitaker W. Cols.; Andrew Winter Oils; Karl Drerup Enamels. Mar.: Russian Art; Yank Photos; Chinese Designs for Wall and Screen Papers; Amer. Color Print Soc.  
**MASSILLON, O.** Massillon Mus.: Feb.: Ray Grathwohl. Feb. 26: Goya Etchings. Feb. 20-Mar. 5: Speak Their Language Cartoons (AFA). Mar.: Lifar Coll. from Wadsworth Athenaeum; Ceramics by Chester R. Nicodemus.  
**MIDDLETOWN, CONN.** Wesleyan Univ.: Feb. 22: Etchings by Goya. Feb. 23-Mar. 15: U. S. Naval Aviation Photos. Mar. 16-31: Our Navy in Action Photos.  
**MILWAUKEE, WIS.** Layton Art Gal.: Feb. 9-Mar. 1: Ptg. by Richard Jansen and Felix Ruyolo. Art Inst.: Feb.: Milwaukee Printmakers; Wis. Craftsmen. Wis. Gal. Show: Action Photos; New England Handicrafts. Mar.: Romantic Ptg. in America. Chapman Mem. Lib., Milwaukee-Downer College: Feb. 15-Mar. 15: British Cartoons.  
**MINNEAPOLIS, MINN.** Inst. of Arts: Feb.: Thorne Rooms. Univ. Gal.: Feb. 15-Mar. 17: Cowboys and Indians. Feb. 1-Mar. 30: Appreciation of the Arts. Mar. 2-26: Walt Disney Exhib. Mar. 15-Apr. 5: People of Bali. Walker Art Center: Feb.: Advertising Art, 1943 (AFA). Mar.: American Folk Art.  
**MONTCLAIR, N. J.** Art Mus. Feb.: 18th Cen. Amer. Ptg.; North African Ptg. by Edgar Bohlman; Lithographs by Daumier.  
**MOORHEAD, MINN.** State Teachers College: Feb. 6-27: American Theatre (AFA).  
**MUSKEGON, MICH.** Hackley Gal.: Feb. 27: Muskegon Local Artists' 18th Ann. Exhib.; Greater Muskegon Camera Club 19th Ann. Mar. 28: Life in the Service.  
**NEWARK, N. J.** Artists of Today Gal.: Feb. 19: Mildred Marlo. Feb. 21-Mar. 4: Dividend Award. Mar. 6-18: Ruth Starr Rose. Mar. 20-Apr. 1: Gus Mager. Bamberger Gal.: Feb. 29: James Chapin. Mar.: Georges Grosz. Newark Art Club: Feb.: British Arts and Crafts. Mar.: Ann. Exhib. of N. J. Artists Oils.  
**NEW LONDON, CONN.** Lyman Allyn Mus.: Feb. 29: Mystic Art Assn. Ptg. Mar. 5-Apr. 16: John Trumbull and His Contemporaries.  
**NEW ORLEANS, LA.** Isaac Delgado Mus.: Feb.: People; Posed and Unposed (AFA); Pirie MacDonald Portraits; Photos (AFA). Mar.: 43rd Ann. Exhib. of New Orleans Art Assn.  
**NEW YORK, NEW YORK.** A. C. A., 63 E. 57: Feb. 7-26: William Gropper. March: Philip Evergood. American British Art Center, 44 W. 56th: Feb. 26: Anne Poor. Feb. 29-Mar. 18: E. Cummings. An American Place, 509 Madison; Jan. 11-Mar. 11: Georgia O'Keeffe. Argent, 42 W. 57: Feb. 14-26: Esther F. Carter Ptg. Feb. 28-Mar. 28: Zadkine, Faggi and Escherick Sculpt. and Drawg. Artist, 43 W. 55: Feb. 8-21: Reinhardt gouaches and collages. Feb. 23-Mar. 13: Martin Friedman Ptg. Associated Amer. Artists, 711-5th: Feb. 7-26: Sigmund Menkes. Feb. 28-Mar. 18: Marion Greenwood Ptg. Avery Lib., Columbia Univ., 1145 Amsterdam: Jan. 22-Mar. 1: Drawg. and W. Cols. by A. D. F. Hamlin. Mar. 7-Apr. 15: South Amer. Art and Architecture. Babcock, 38 E. 57: Feb. 26: Sol Wilson Ptg. Mar.: 19th and 20th Cen. Amer. Ptg. Bignon, 32 E. 57: Feb. 15: Belgium Congo at War. Feb. 14-Mar. 11: Landscapes of France. Mar. 14-Apr. 8: Jean Lurcat. Brandt, 15 E. 57: Feb. 15: Oils by Gallery Group. Feb. 19-Mar. 11: Charles Le Clair. Brooklyn Mus., Eastern Parkway: Mar. 5: Prints and Drawg. Mar. 19: Arctic Lands in Human History. Mar. 12: 100 Artists and Walkowitz. Mar. 26: Arts of Scandinavia. Buchholz, 32 E. 57: Feb. 1-19: Lyonel Feininger. Feb. 22-Mar. 11: Edvard Munch. Mar. 14-Apr. 1: Sources of Modern Art. Collectors of Amer. Art, 106 E. 57: Feb.: Group Exhib. Comerford, 32 W. 57: John Chetenti W. Cols. Contemporary Arts, 106 E. 57: Feb. 11: Guy Maccoby Ptg. Feb. 14-Mar. 3: John C. Pellet Ptg. Mar. 6-24: Group Exhib. Paul Drey, 11 E. 57: Cont.: Works by Old and Modern Masters. Ward Eggleston, 161 W. 57: Feb.: Amer. Contemp. Ptg. Mar.: Sporting Exhib. Eighth St., 33 W. 8: Feb. 13: William Fisher Ptg. Feb. 14-Mar. 5: Exhib. by Gotham Ptg. Mar. 6-15: Auction for Red Cross. Mar. 16-31: Oils by 8th St. Gal. Art Assn. Ferargil Gal.: 63 E. 57: Feb. 7-21: Frederic Whitaker. Feb. 21-Mar. 3: Laurence Lebduka. Gal. St. Etienne, 46 W. 57: Feb. 9-Mar. 4: Grandma Moses Primitive Ptg. Arthur H. Harlow & Co., 42 E. 57: Feb. 4-29: Old and Modern Masters. Jacob Hirsch, 30 W. 54th: Classic to Ren. Art. Kennedy and Co., 758-5th: Contemp. Amer. Prints. Kleemann, 65 E. 57: Feb. 7-Mar. 4: Louis Bosa Oils. C. W. Kraushaar, 730-5th: Feb. 14-Mar. 4: Samuel Brecher Ptg. Mar. 6-25: Vaughn Flannery. Lilienfeld, 21 E. 57: Jan. 29-Feb. 19: Max Band Ptg. Feb. 26-Mar. 25: Vlaminck Ptg. Macbeth, 11 E. 57: Jan. 31-Feb. 19: Worthington Whit-tredge Ptg. Milch, 108 W. 57: Jan. 24-Feb. 12: James Fitzgerald W. Cols. Feb. 14-Mar. 4: Sidney Laufman Ptg. Metropolitan, 5th and 82nd St.: Mar. 19: 19th Cen. Polish Ptg. Indef.: Work of Byzantine Inst.; Chinese Ptg.; Ptg. Supplementing the Blumenthal Coll.; George Blumenthal Coll.; Griggs Coll. of Italian Ptg.; WPA Prints. Feb. 29: Greek Revival in the U. S. Cloisters. Indef.: Saints for Soldiers.



*Lib.*, 29 E. 36: French Court Fashion of 17th and 18th Cen.

**Morton**, 222 C. Pk. South, Feb. 12: W. Cols. and Oils by Burum, Blair, Danenhowe, Hall, Lenhard, Mahler, McHugh, Remich, Rockwell, and Stotesbury.

**Mus. of the City of N. Y.**, 5th and 103: Mar. 15: Fun and Folly in N. Y. Mar. 8-Apr. 8: Needle and Bobbin Club Exhib.

**Mus. of Costume Art**, 18 E. 50: Feb.-Mar.: Russian Costumes and Recent Gifts of Asiatic Origin.

**Mus. of Modern Art**, 11 W. 53: Mar. 5: Geddes War Maneuver Models. Mar. 19: New Acquisitions. Mar. 1-Apr. 30: Snapshot Photography.

**Mus. of Non-Obj. Ptg.**, 24 E. 54: Feb.-Mar.: Loan Exhib. of Non-Obj. Ptg.

**Natl. Acad. of Design**, 1083-5th: Mar. 1: 77th Ann. Amer. W. Col. Soc.

**N. Y. Historical Soc.**, 170 C. Pk. W.: April 30: Resources in Latin-Amer. History, 1500-1900. Feb. 27: Knickerbocker Holiday. Indef.: Etchings.

**Niveau**, 63 E. 57: Feb.-Mar. 15: From Bonnard to Picasso.

**Norlyst**, 59 W. 56: Feb. 1-12: Fritz Brod. Feb. 14-29: Michael M. Engel; Audubon Artists Group.

**Passedoit**, 121 E. 57: Feb. 26: Enrico Donati. Mar. 6-18: José de Gref W. Cols. Mar. 20-Apr. 15: J. M. Hanson Ptg.

**Perls**, 32 E. 58: Jan. 31-Mar. 11: Classics from the School of Paris. Mar. 13-Apr. 8: Mario Carreno.

**Pierre Matisse**, 41 E. 57: Matta Ptg. Feb. 8-Mar. 4.

**Pinacotheca**, 20 W. 58: Jan. 31-Feb. 16: Josef Scharl. Feb. 18-Mar. 4: Dorothea Hale. Mar. 6-Mar. 21: Alice Neal. Mar. 23-Apr. 8: Elsa Model.

**E. K. M. Rehn**, 683-5th: Feb. 27: Peppino Mangravite. Mar.: W. Cols. by Elizabeth Sparhawk-Jones.

**Riverside Mus.**, 310 Riverside Dr.: Feb. 27-Apr. 9: Calif. W. Col. Soc.

**Rosenberg Gal.**, 16 E. 57: Jan. 11-Feb. 12: Max Weber Ptg. Feb. 15-Mar. 11: Milton Avery Recent Ptg.

**Schaeffer Gal.**, 61 E. 57: Cont.: Old Master Ptg.

**Jacques Seligman**, 5 E. 57: 19th Cen. Ptg.

**E. and A. Silberman**, 32 E. 57: Perm.: Ptg. by Old and Mod. Masters; Early Obj. of Art.

**Staten Island Mus.**, 75 Stuyvesant Place, Feb. 1-Mar. 31: Bishop Hill Pioneers, 1846, from Index of Amer. Design.

**Valentine**, 55 E. 57: Feb. 26: School of Paris Abstract Ptg.

**Wakefield**, 64 E. 55: Feb. 19: Adolf H. Gottlieb. Feb. 21-Mar. 4: Arthur Long Ptg. Mar. 6-Mar. 18: Andre Racca. Mar. 20-Apr. 1: E. C. Cozens.

**Weyhe**, 794 Lexington: Feb. 29: John Edward Stevens Ptg. Mar. 4-31: W. Cols. and Drwgs. by Raphael Soyer.

**Wildenstein**, 19 E. 64: Feb. 26: Rhys Caparn Sculpt. Mar. 15-Apr. 8: Irene Amar Sculpt.

**Willard**, 32 E. 57: Mar. 4: Charles Smith Block Ptg. Mar. 7-Apr. 1: Louis Schanker Oils and Prints.

**Howard Young**, 1 E. 57: Feb.: Old Master Portraits. Mar.: 18th Cen. Landscapes.

**NORTHFIELD, MINN. Carleton College**: Mar. 12-Apr. 1: Contemp. W. Cols. (AFA).

**NORWICH, CONN. Slater Mem. Mus.**: Feb. 9-29: U. S. Navy Ptg. and Photos. Mar. 1-22: Modern Art in Advertising (AFA).

**OAKLAND, CALIF. Mills College Art Gal.**: Feb. 16-Mar. 16: Rico LeBrun Drwgs.; Goya Prints. Mar. 22-Apr. 26: Northwestern Architecture; Oriental Prints.

**Oakland Art Gal.**: Feb. 20: Mary Millar Photos; Bay Region Ptg.; Selections from Permanent Collection. Mar.: Ann. Exhib. of Ptg. and Sculpt.

**OVERLIN, O. Allen Mem. Art Mus.**, Oberlin College. Feb.: Modern Ptg. Beginnings of Graphic Art. Mar.: Modern Chinese Art.

**OKLAHOMA CITY, OKLA. Art Center**: Feb. 6-20: Internatl. Salon of Photography. Feb. 23-Mar. 15: Old Printed Cottons. Mar. 1-31: Walt Disney Originals; Minna Citron Drwgs.

**OLIVET, MICH. Olivet College**: Feb. 14: Expressionism in Graphic Arts. Feb. 12-Feb. 28: Etchings by Theodore Brenson. Feb. 28-Mar. 20: Rowlandson Prints.

**OMAHA, NEB. Soc. of Liberal Arts**: Feb. 29: Show from Middlewestern Art Schools; Latin Amer. Weavings; Latin Amer. Craftwork. Mar. 1-25: American Ceramics.

**OSHKOSH, WIS. Pub. Museum**: Feb.: Florence Waterbury Oils. Mar.: Old Masters; Photography.

**OXFORD, MISS. Mary Buie Mus.**: Feb. 23: Southern States Art League W. Cols. Feb. 23-Mar. 23: Walter Buckingham Swan W. Cols. Mar.: Palmer Ptg. Under the Sea.

**PARKERSBURG, W. VA. Fine Arts Center**: Feb. 3-24: Creative Photography. Mar. 1-25: Distinguished Amer. Rooms.

**PHILADELPHIA, PA. Pa. Acad. of Fine Arts**: Feb. 27: Ann. Exhib. of Oils and Sculpt.

**Phila. Art Alliance**: Feb. 20: Fighting Art; Miniature Lead Soldiers. Mar. 4: Franz J. Postpichel Ptg. Mar. 12: Paper Applique by Katherine Capey; Prints by Abram Hankins; Oils by David Ellinger. Apr. 9: Industrial Design; Drawings and W. Cols.; Beyond Realism Prints.

**Mus. of Art**: Feb. 14: Our Navy in Action. Mar. 26: Rugs, Furniture, Ptg., Prints; Wax Miniatures. Mar. 5: Photos of Greece. Mar. 10-Apr. 4: Navy Combat Artists. Mar. 11-Apr. 23: Humorous Prints and Drwgs.

**PITTSFIELD, MASS. Berkshire Mus.**: Feb.: W. Cols. by John Singer Sargent; Eric Simon.

**PITTSBURGH, PA. Carnegie Inst.**: Feb. 22: Russian Icons and Ecclesiastical and Decorative Arts. Mar.: Early Architecture of Deep South; 34th Ann. Exhib. of Associated Artists of Pittsburgh; Latin Amer. Ptg.

**Univ. of Pittsburgh**: Feb. 20-Mar. 5: Speak Their Language Cartoons (AFA).

**PORTLAND, ORE. Art Mus.**: Feb.: Art of the Northwest Coast Indians. Mar. 15: Air Corps Photos; Our Navy in Action; War Posters.

**POUGHKEEPSIE, N. Y. Vassar College**: Mar. 25: 12 Contemp. Ptg. Mar. 25-Apr.: What is a Building (AFA).

**PROVIDENCE, R. I. Art Club**: Feb. 27: Narragansett Bay Shipping. Feb. 29-Mar. 12: Animal Portraits by Helen Wilson. Mar. 14-26: Ptg., Drwgs. and Enamels.

**R. I. School of Design Mus.**: Feb. 20: Work of R. I. School of Design. Feb. 15-Mar. 12: Blitted Architecture of London. Mar. 6: R. I. Camera Club.

**QUINCY, ILL. Art Club**: Mar. 10-20: Soldier Art (AFA).

**RACINE, WIS. Charles A. Wustum Mus. of Fine Arts**: Feb.: Stow Wengenroth Lithographs; Red Cross Exhib. Mar.: William H. Littlefield Drwgs.; Florence Waterbury W. Cols.

**RALEIGH, N. C. N. C. State Art Soc.**: Feb. 12: 7th Ann. of N. C. Artists. Feb. 15-Mar. 15: Robert L. Holderman and John Olsen W. Cols. Mar. 18-Mar. 31: Ptg. by College Students.

**READING, PA. Pub. Mus. and Art Club**: Feb. 27: Henry W. Sharadin. Mar. 5-26: Contemp. Advertising (AFA).

**Art Haven Guild**: Mar.: Small Oils.

**RICHMOND, IND. Art Association**: Feb. 29: Pictorial Photography. Mar. 5-20: Arts and Crafts. Mar. 26-Apr. 3: Ptg. of Muncie Artists.

**RICHMOND, VA. Valentine Mus.**: Feb. 13: Speak Their Language (AFA). Mar.: Parade of Children's Fashions. *Va. Mus. of Fine Arts*: Feb. 20: Ceramics of Waylande Gregory. Mar. 12: Seibel Cartoons. Mar. 19-Apr. 16: 4th Biennial Exhib. of Contemp. Amer. Ptg.

**ROCHESTER, N. Y. Mem. Art Gal.**: Feb. 6-27: Beauty of Greece (AFA).

**ROCKFORD, ILL. Art Assn.**: Feb. 7-Mar. 7: Industrial and Home Furnishing Designs; Etchings. Mar.: Ann. Rockford Public School Exhibit.

**SACRAMENTO, CALIF. E. B. Crocker Art Gal.**: Feb.: Calif. W. Cols. Mar.: 25 Amer. Etchings and Lithographs.

**SAINT PAUL, MINN. Gal. and School of Art**: Feb.: Darrel Austin Drwgs. and Pastels.

**Hamline Univ.**: Feb. 14-Mar. 6: Contemp. W. Cols. (AFA).

**SAN ANTONIO, TEX. Witte Mem. Mus.**: Feb. 13: Contemp. Art of the Western Hemisphere. Feb. 20-Mar. 5: Etchings and Lithographs of Amer. Artists; Olin Travis Oils.

**SAN DIEGO, CALIF. Soc. of Fine Arts**: Feb.: Susana Guevara Ptg.; Sketches by John Fabion; Chinese Prints and Craft Work. Mar.: Ptg. and Sketches by Elise Donaldson, Silk Screen Group; Civic Planning.

**SAN FRANCISCO, CALIF. Calif. Palace of the Legion of Honor**: Feb.: Recent Acquisitions; Genre Ptg. of 19th Cen.; Amer. Ptg.; Amer. Indian Designs for Pottery. Mar.: Albert Campbell Hooper Coll.

**M. H. de Young Memorial Mus.**: Feb.: Gyula Zilzer Oils, Pastels and Etchings; Monty Lewis Oils, W. Cols. and Prints; Pennell Print Compet. (AFA). Feb.-Mar.: W. Cols. by Martin Gambee; Ptg. by Robert Reiff; Ann. Exhib. of Chinatown Artists Club.

**Mus. of Art**: Feb. 13: Oskar Kokoschka. Feb. 20: Macouillard. Feb. 27: Texas Panoramas (AFA); Blanche-Phillips Sculpt.; Denny Winters. Feb. 29-Mar. 19: Carlton Ball Ceramics; S. F. Art Assoc. Prints Ann.; Posters of United Nations.

**SANTA BARBARA, CALIF. Mus. of Art**: Feb.: Manuel Tolegian Ptg.; Calif. W. Col. Soc. Mar.: Loren Barton Ptg.

**SARASOTA, FLA. Art Assn.**: Mar.: Ann. Exhib. by Artist Members.

**SEATTLE, WASH. Art Mus.**: Feb. 27: Our Navy in Action. Mar. 5: Contemp. British Ptg.; Ptg. by Chang Shu Chi; Shakespearian Flower Ptg. by Winifred Walker; Arne Jensen W. Cols.; Women Painters of Washington. Mar. 8-Apr. 2: 16th Ann. Exhib. of N. W. Printmakers; Ptg. by Alexander Nepote, Francis de Erdely, Patricia Nicholson.

**SPRINGFIELD, ILL. Ill. State Mus.**: Mar.: Contemp. Amer. Artists; Chicago Soc. of Miniature Painters.

**SPRINGFIELD, MASS. George Walter Vincent Smith Art Gal.**: Feb. 27: Modern Chinese Ptg. (AFA) Toys and Designs. Mar. 26: Contemp. Artists Small Ptg. for the Home.

**SPRINGFIELD, MASS. Mus. of Fine Arts**: Feb. 28: Weighardt Ptg. and Sculpt.; Smith and Wesson Indus. Exhib. Mar. 24: Springfield Artists Guild Exhib. Mar. 26-Apr. 9: Naval Aviation Exhib.

**SPRINGFIELD, MO. Art Mus.**: Feb. 28: Otto Ege's Illuminated Medieval Ms.; Russell Green Ptg.

**SWARTHMORE, PA. Swarthmore College**: Feb. 14: Posters by Toulouse-Lautrec.

**STAUNTON, VA. Mary Baldwin College**: Mar. 15: An Amer. Group Prints (AFA).

**TACOMA, WASH. Art Assn.**: Mar. 26: Ptg. by Children from War-Torn Countries.

**TOLEDO, O. Mus. of Art**: Feb. 27: Brazil Builds; Edward Devlin Ptg. Mar. 15: Life in Pompeii. Mar. 26: LIFE Magazine War Art.

**TOPEKA, KAN. Mulvane Art Mus.**: Feb. 15: Canadian Silk Screen Prints; Modern Art of Moscow Mus. (AFA). Mar. 5: Arts in Therapy. Mar. 30: Mural Designs from Springfield, Mass., 1943 Natl. Compet.

**TULSA, OKLA. Philbrook Art Center**: Feb. 15: Life in the Service. Feb. 28: W. Cols. of Guatemala by Mary Aubrey Keating (AFA). Feb. 15-Mar. 20: Art of the Armed Forces (AFA).

**UNIVERSITY, ALA. Art Dept., Univ. of Ala.**: Feb.: Lamar Dodd W. Cols. Mar. 15: Ala. W. Col. Soc. Mar. 15-30: Army Show.

**UNIVERSITY, LA. Art Dept., La. State Univ.**: Feb. 21: Arts in Therapy. Feb. 21-Mar. 2: Prints of Old Masters. Mar. 2-23: Tunisian Triumph. Mar. 23-Apr.: Sculpt. by Armin Scheler.

**UTICA, N. Y. Munson-Williams-Proctor Inst.**: Feb. 6-27: Small Pennell Print Show (AFA).

**WASHINGTON, D. C. Art Club**: Feb. 19: Non-Objective Ptg. Feb. 20-Mar. 11: Frances Ferry Oils; W. Cols. by Louise Hibben. Mar. 12-Apr. 1: Wash. Soc. of Etchers; Ceramics by John Butler.

**Barnett Aden Gal.**: Feb.-Mar.: The Negro in Art; Ptg. for the Home.

**Daughters of the Amer. Revolution**: Feb.-Mar.: Silver and Early Metalcrafts.

**Natl. Gal. of Art**: Feb. 13: Rosenwald Collection Selections. Feb. 20-Mar. 19: Army at War.

**Smithsonian Inst.**: Feb. 27: Ptg. by John M. Stanley, Jane C. Stanley and Alice Stanley Acheson; Etchings and Drwgs. by Helen Loggie, Photos by Amer. Annual Salon Prints. Mar. 26: Etchings by Luigi Lucioni. Mar. 31: Photos by Arthur Hammond.

**Whyte Gal.**: Feb. 14-Mar. 3: Sculpt. by Buitov Knoop. Mar. 4-10: Drwgs. by Czermanski. Mar. 13-Mar. 31: Ptg. by John Koch.

**WELLESLEY, MASS. College Art Mus.**: Feb. 19: W. Cols. by Agnes and Hazel Abbott. Feb. 19: Mar. 18: Mod. French Tapestries.

**WESTFIELD, MASS. Westfield Athenaeum**: Feb.: Old and Modern Masters (AFA). Mar.: Contemp. Photography.

**WEST PALM BEACH, FLA. Norton Gal.**: Mar. 10: 20th Cent. Portraits. Mar. 11-Mar. 3: 26th Ann. Members Exhib.

**WICHITA, KAN. Art Mus.**: Feb. 20-Mar. 6: Canadian Silk Screen Prints (AFA).

**WILLIAMSTOWN, MASS. Lawrence Art Mus.**: Feb. 29: Merchant Seamen of the United Nations (AFA). Mar. 20-Apr. 10: W. Cols. by Homer, Martin, Sargent.

**WILMINGTON, DEL. Soc. of Fine Arts**: Feb. 27: 11th Internatl. Salon of Photography; Mexican Costumes (AFA). Mar. 26: Merchant Seamen of the United Nations.

**WORCESTER, MASS. Worcester Art Mus.**: Mar. 12: Mexican Art Today.

**YOUNGSTOWN, O. Butler Art Inst.**: Mar. 12: Terry and the Pirates. Mar. 19: Graphic Art from Polish Artists Club. Mar. 26: Carnegie Exhib. of Appreciation of Arts. Mar. 17-9: Eliot O'Hara W. Cols.

**ZANESVILLE, O. Art Inst.**: Feb. 13: Speak Their Language (AFA). Feb. 29: Walt Disney Originals. Feb. 15-29: Emotional Design in Ptg. Mar. 31: Early Ohio Valley Architecture; Zanesville Glass; Early Amer. Coverlets. Mar. 6-31: Local School Art Work.

## COMPETITIONS NATIONAL

**118TH ANN. PTC. AND SCULP. EXHIB.** March 29-Apr. 25, 1944. *Natl. Acad. of Design*, 1083-5th Ave., N. Y. City. Work due Mar. 6, 7. Jury. Prize Awards.

**118TH ANN. GRAPHIC ART AND ARCHITECT.** May 29-June 18, 1944. *Natl. Acad. of Design*, 1083-5th Ave., N. Y. City. Ent. cards due Apr. 3. Work due Apr. 10. Jury.

**3RD ANN. PRINT AND DRWG. EXHIB.** May 1-June 1, 1944. *Laguna Beach Art Gal.*, Laguna Beach, Calif. Open to Amer. Artists. Ent. cards due April 20. Jury. First prize, \$50; second, \$25; third, \$10 (war bond and stamps). Media: Print and drawing. Norman Chamberlain, Laguna Beach Art Gal., Laguna Beach, Calif.

**3RD ANN. EXHIB. BY NEGRO ARTISTS.** Apr. 2-30, 1944. *Atlanta Univ.*, Atlanta, Ga. Open to all negro artists of America. Media: Oils, sculpt., prints. Jury. Ent. cards due Mar. 27; work, Mar. 27. Purch. prizes totaling \$1,400. Atlanta Univ., Atlanta, Ga.

## REGIONAL SOUTH

**24TH ANN. EXHIB. OF SOUTHERN STATES LEAGUE.** May 7-June 4, 1944. *Dallas Mus. of Fine Arts*, Dallas, Tex. Open to practicing artists, born or res. 2 years in Southern States. Media: Ptg., sculpt., graphic arts, crafts. Prizes. Ent. cards due Apr. 8. Work due Apr. 15. Ethel Hutson, 7321 Panola St., New Orleans 18, La.

**6TH ANN. REGIONAL EXHIB.** April 2-May 7, 1944. *Parkersburg Fine Arts Center*. Open to res. and former res. of W. Va., Ohio, Pa. and Va. Media. Oils and w. cols. Ent. cards and work due Mar. 20, 1944. Jury and prizes. Fine Arts Center, 317-9th St., Parkersburg, W. Va.

**1ST ANN. REGIONAL EXHIB.** May 2-29, 1944. *Virginia Intermont College*, Bristol, Va. Open to residents and former residents of W. Va., Tenn., Ky., Va., and N.C. Media: oils, w. col. \$1.00 per entry. Jury. Ent. cards due Apr. 8; works, Apr. 18. Prof. C. Ernest Cooke, V. I. College, Bristol, Va.

## MID-WEST

**ANN. EXHIB. OF THE TOLEDO FEDERATION OF ART SOCIETIES.** May, 1944. *Toledo Museum of Art*. Open to res. or former res. of Toledo or within a radius of 15 miles. Media: Oils, w. col., prints, drawings, crafts. Jury. Hon. men, J. Arthur MacLean, Toledo Museum of Art, Toledo, Ohio.

**20TH ANN. ROCKFORD AND VICINITY ARTISTS JURY SHOW.** *Burpee Art Gallery*, April 4-May 2, 1944. Open to members of Rockford Art Assn. Ent. fee: \$3.00 local; \$1.50 out-of-town. All media. Jury, \$100 in purchase prize; \$25 and \$10 for 2nd and 3rd prizes. Ruth K. Andrew, 737 N. Main St., Rockford, Ill.

**OKLA. ARTISTS ANN. EXHIB.** May 1-31, 1944. *Philbrook Art Center*, Tulsa, Okla. Open to residents of Okla. Media: oil, w. col., prints. Jury. 3 prizes in each medium—Oil: \$75, \$50, \$25. W. Col.: \$55, \$30, \$15. Prints: \$25, \$15, \$10. Work due Apr. 25. Director, 217 Rockford Road, Tulsa, Okla.

**14TH ANNUAL EXHIB.** Apr. 1-30, 1944. *Springfield Art Mus.*, Springfield, Mo. Open to residents of Mo. and neighboring states. Jury. Cash and Purch. Prizes. All media. Ent. cards due Mar. 15. Work due Mar. 20. Miss Deborah D. Weisel, Springfield Art Museum, Springfield, Mo.

## EAST

**12TH ANN. EXHIB. OF MD. ARTISTS.** *Baltimore Mus. of Art*. Mar.-Apr., 1944. Open to those born in or res. of Md. Jury. Purch. and merit prizes. All media. Adelyn D. Breeskin, Ac. Dir., Baltimore Mus. of Art, Baltimore, Md.

**9TH REGIONAL EXHIB. ARTISTS OF THE UPPER HUDSON.** *Albany Institute of History and Art*. Apr. 26-May 28. Open to res. within 100 miles of Albany, N. Y. Media: oils, watercolors, pastels, and sculpture not previously shown at Albany Inst. Jury. Purch. Prize. Date works due to be announced. John Davis Hatch, Jr., Dir., Albany Inst. of History and Art, 125 Washington Ave., Albany, N. Y.

**53RD ANN. EXHIB. OF SOC. OF WASHINGTON ARTS.** Mar. 5-24, 1944. *Corcoran Gal.* Media: oils, sculpt. Open to members of Soc. or res. of D. C., Md. or Va. Jury. Cash and medals. Garnet W. Jex, 6010-20th St., N. I., Arlington, Va.

**5TH ANN. EXHIB. OF CONTEMP. R. I. ART.** Apr. 2-30, 1944. Open to residents of R. I. or mem. of armed forces formerly res. of R. I. Media: Oils, drwgs., w. cols., pastels, prints, sculpt. Jury. Purch. Prizes. Ent. cards due Mar. 15. Work due Mar. 8-15. Gordon Washburn, Dir., Mus. of Art, R. I. School of Design, Providence, R. I.

**52ND ANNUAL EXHIB.** Apr. 10-May 1, 1944. National Association of Women Artists, *American Fine Arts Galleries*, 215 West 57 St., New York City. Open to members of Assn. Media: oil, w. col., black and white, Sculpt. Jury. \$1200 in prizes. Ent. cards and work due Apr. 1. Miss Josephine Droge, Ex. Sec., % Argent Galleries, 42 W. 57 St., New York City 19.



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